TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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MABEL AMBER.

A RISING MANAGER.

T. DANIEL FRAWLEY.

A few years ago the name of T. Daniel Frawley was utterly unknown out on the Pacific Slope. To-day that same name is familiar to every playgoer in that part of the world, and to many in this part, too, standing for the leading spirit and the inspiration of the Frawley Stock company, an organization which in a few short seasons has come to be recognized as one of the representative amusement enterprises of America. Only a few weeks ago Mr. Frawley returned from his first trip to Europe. Before he continued on his journey to the Golden Gate a MIRROR man found him at the Lambs' Club and enjoyed a chat with the rising young manager.

"Washington," Mr. Frawley said, "was the city where I began my career. I used to work in the office of the Associated Press down there and to dabble in amateur theatricals outside business hours. Wilton Lackaye and Charles B. Hanford were members of the same amateur organization. The stage fever grew upon me with relentless fervor, and at last I made my professional debut as a supernumerary in a production whereof John McCullough was the star. E. H. Sothern was in the cast, and I shall never forget the night when news came of the death of his father. Mr. McCullough announced the sad tidings before the curtain and the entire audience was deeply affected, many feeling sincerely the loss of a fellow man who had done so much to drive away their individual, particular dull cares upon countless merry occasions. The yearning for greater things, for new worlds to conquer, being fast upon me, I gave up my position in 1882 and came to New York. Those were the days when THE MIRROR was down in Union Square, then the centre of dramatic gravitation, and they were black days for me. For five or six weary years I struggled and battled with adversity until I came to believe that I would drive a street car, or do almost anything else that would enable me to live regularly. Things were approaching a desperate pass when appeared my first good engagement in The Old Homestead at the Fourteenth Street Theatre.

"This was followed by an appearance with Robson and Crane in The Henrietta; with Daniel Frohman's company in Sweet Lavender, playing Henry Miller's part; with William H. Crane for three successive years, and then with Nat C. Goodwin. My next exploit was in a small company which went to Canada to play at St. Johns, Halifax, and elsewhere, and it was during this expedition that the notion of a stock company first came to me, and I became convinced that such an organization might be made most successful if every individual member were inspired with enthusiastic interest in the enterprise. After another season in New York at various theatres, I accepted an engagement in a stock company at Denver, where I had not remained very long when the managers were offered a house at Salt Lake City. A company of players was dispatched to the Mormon capital, and I went along to direct the organization and to 'prodnce' the plays. The experiment was more or less disastrous; the players mutinied; there was trouble with the local management, and the company asked me to take them and to direct a venture of my own. I had saved up a little rainy day matter of some eleven hundred dollars, and with this the company was purchased from its original owners.

"So it was that, when the curtain went up on my own company, March 18, 1895, at the Marquam Grand Theatre, Portland, Ore., my capital consisted of exactly $60, and no end of confidence and enthusiasm. It had occurred to me that there was a field in the far West for good plays with good paper, presented by capable actors and actresses—plays which already had won their spurs before metropolitan audiences. Our first production, The Senator, did much to establish a favorable impression, and it was followed by all of William H. Crane's successes, many of David Belasco's, and similar works, which afforded every opportunity to the members of the company. Singularly enough, the number thirteen has figured largely in my luck, and now, instead of regarding it with superstitious awe, I rather look for it eagerly as a good omen. We began our first San Francisco engagement, opening the new Columbia Theatre, on the 13th of May, with thirteen in the company, and we played there for thirteen weeks, during which time the city ordained us as popular favorites. Thirteen has been our mascot. The seal of San Francisco's approval augured so much for a future of prosperity that one of the theatre owners purchased a half interest in the company for three years. The enterprise has grown in power and in scope until I do not believe there is a better stock organization in this country, and I am desirous that the company should have a New York hearing, being confident that their success on the Coast would be duplicated in the East. But I wish to retain undisputed the territory now covered, and if an Eastern tour should be made our regular season of thirty weeks would be extended probably to forty-five weeks.

"Last year we produced one new play which failed. This season I look for better luck in new works by Malcolm Watson, William Haworth, Lorimer Stoddard, and Edward Rose, of Boston, and possibly a dramatization by Marah Ellis Ryan of her novel, 'Told in the Hills.' A great share of the company's success I attribute to Blanche Bates, a talented and charming young actress, who has never played in the East. She has received many offers, but has a five years' contract with the Frawley company, and is satisfied to remain. She and Frank Worthing play together with much the same delicacy and charm that characterizes the work of John Drew and Maude Adams. San Francisco had seen some excellent stock organizations before our enterprise appeared, but they were run on a go-as-you-please basis and knew practically no stage management. This order I have changed, and even though I have been called a crank, a Daly, and a Mansfield, the new regime has succeeded. I have stopped acting in order to give all my time to the direction of the work, and have been fortunate in imbuing every member of the company with interest and enthusiasm as strong as my own. This step has been the result of my observation that when I played and felt worried there was a discordant note; the company was off, too, and so this season I shall act only as proprietor and manager. Every one of ten persons in our company gets a star part in one or more plays, and all are equally anxious to give to our audiences their very best efforts.

"The people of the West differ from their Eastern brethren. San Francisco has a dramatic standard of its own. Many Eastern successes fail there, but whatever goes in San Francisco will go, I believe, anywhere. Taste, conditions, everything must be considered responsible for a difference of opinion. Our visit last Autumn to Honolulu was a delightful surprise. We found a beautiful city of cosmopolitan character, and we carried everything before us, clearing $3,000 in three weeks. The Royal Hawaiian Opera House is a fine new theatre and its audiences are brilliant. They manage one point better in Honolulu than we do here. Everyone comes in a carriage to the theatre, and, after the play, the streets are lined for blocks with vehicles of every description. Instead of permitting a crew of gamins to run about shouting carriage numbers with frightful din, they have four couriers, on speedy horses, who take numbers at the door, dash away along the line of conveyances, arranged in numerical order, and bring each vehicle to its owner as called. I sincerely hope that these United States may annex Hawaii, for such a course would pay for itself over and over again. The sugar product is immense, and the coffee of the islands excels the best output of Java.

"What is my system with my company? Well, one rule is, never to allow an outsider behind the scenes; another, never to ask of any player to do anything I would not do myself. I try to be an actor's manager, to set the pace for all, and this policy has fired every co-worker with enthusiasm and a desire to do his or her best. The men of the company are well groomed and thoroughly proficient; the women are well dressed, talented, and beautiful; both bringing an unmistakable atmosphere of refinement. Last year the Lyceum Stock company saw our performance one Monday of a play which had been put in rehearsal only the Wednesday before, and they were amazed by the production, its detail, and its thoroughness. The secret is work, enthusiasm, and fidelity. My trip abroad has suggested very few possibilities of improvement, although I learned much of settings and of atmosphere at the Paris Théatre Français. And by the way, we will present this season Two Little Vagrants, taking the original scenic outfit from Chicago; Sue, His Absent Boy, The Case of Rebellious Susan, A Social Highwayman, an elaborate production of Shenandoah, and the first production of the new version of Aristocracy, upon which Bronson Howard is now at work.

"The San Francisco critics? They are just like their brethren of the metropolis, mistaking personal comment for criticism, and forgetting that any one may be funny by brutality. But San Francisco has one able critic, the old sage of the guild, Peter Robertson, of the *Chronicle*, who gives his best at all times, and whose helpful opinions are everywhere revered."

JEFFERSON AND THE A. G. F.

Joseph Jefferson recently gave to the Actors' Order of Friendship a handsome inlaid bookcase filled with rare volumes pertaining to the stage. In recognition of this generous deed the lodge passed some very complimentary resolutions, which were engrossed and framed and presented to Joseph Jefferson at the Fifth Avenue Hotel when he was last in the city by a committee consisting of Louis Aldrich, Edwin Knowles, Frank C. Cotter, Adolph Bernard, and Frederic De Belleville. There were no formalities, but a most delightful impromptu speech was made by Mr. Jefferson, in which he recalled many pleasing incidents in his long association with the order, from his election as its first Treasurer in January, 1849, down to the present day. Mr. Jefferson also signified his intention of making the lodge another valuable present, the library of a brother professional, recently purchased by him. A special reception to Mr. Jefferson by the lodge is being arranged and will take place in a few weeks, or at his convenience. The officers of the lodge are: Frank W. Sanger, President; J. Duke Murray, Vice-President; Edwin Knowles, Treasurer; J. J. Spies, Secretary. The Trustees are Louis Aldrich, Augustus Piton, F. F. Mackay, Harley Merry, and Adolph Bernard.

THE BUCKLER STOCK COMPANIES.

The following people have been engaged for the Buckler stock companies at the Grand Opera House, Washington, and Holliday Street Theatre, Baltimore: Eleanor Newton, Olive West, Lillian Alexander, Ida Van Cortland, Henrietta Vaders, Dollie Burdell, Madame Neuville, Mrs. Harry J. Sargent, Miss Goldie, Henry Cameron, Fern Dayton, Edmund Elton, William Stuart, Willard Bowman, Charles Collins, Laurence Williams, Mr. and Mrs. Richardson Cotton, Edwin Mordant, Will McNulty, Mr. and Mrs. Herbert K. Betts, George W. Murray, Albert Taverneir, J. K. Applebee, Augustin Neuville, James F. Kelly, Mr. and Mrs. John H. Nicholson, Mr. and Mrs. Clement St. Martin, W. J. Gross, Frank Bosworth, J. F. Terriss, Willard Blackmore, Charles W. Mack, George Robinson, John E. Brennan, Charles E. Doize, James Sutton, and Harry McGinty. Both companies have been engaged for ten weeks, commencing May 17. Rehearsals commenced yesterday. One of the first productions at the Holliday Street Theatre, Baltimore, will be Colonel H. C. Graham's new military play, The Lost Cause.

WILLIAM BONELLI TO STAR.

William Bonelli has made a contract with Colonel J. F. Milliken for the production of The Captain of the Nonsuch, a comedy in three acts, and will star in it next season under the management of Frank L. Goodwin.

In speaking of the venture yesterday to a MIRROR man, Mr. Goodwin said: "I intend to put the play on in first-class style, with the best supporting company obtainable. This has been my rule during my long experience in managing Boucicault, Clara Morris, Wallack, and Florence, and you may be sure the play will be properly presented. I have every hope of success, and am now negotiating for an early Fall opening at a New York theatre."

Faurot's, Lima, O. New man'g'nt, May 1. Address H. G. Hyde. Improvements throughout.*,*

SAID TO THE MIRROR.

"AUNT" LOUISA ELDRIDGE: "The stand taken by Manager Daniel Frohman against the selling of flowers or programmes in the lobby of the theatre at a benefit is a just one, for the flower girls ran the business into the ground, and actually kept away men who dreaded the 'hold-up,' as many were pleased to call it. So the flower stand may now be considered a thing of the past."

GUS C. KLINGER: "To correct a false report, I wish to say that one reason why I did not accompany Neil Burgess to England was because my mother was very ill in Chicago, and another is that I shall shortly be married. I shall be with Mr. Burgess again next season, making my seventh with him."

CHARLES E. DOWE: "Thomas W. Keene has decided to extend his season until about June 1, playing New York State and Canada. Mr. Keene says he has made no arrangement for a joint starring tour next season. He has done a profitable business this season, and is more than ever convinced that Shakespearean plays, adequately presented, will command cordial and generous public indorsement."

HOWARD P. TAYLOR: "There were never before so many Summer stock companies as there will be this season, and the number of permanent stock houses is increasing. A return to the stock system would, in my opinion, be beneficial to the profession at large."

GEORGE FARREN: "In all of my experience I have never seen so many theatres closing so early in the season. This is true both of the New York houses and those throughout the country. One reason for this, I think, is the bicycle craze. People would, apparently, rather ride their wheels than go to the theatre. Another cause is too much restrictive legislation, which has a depressing effect upon amusements generally. Out West they are even beginning to prohibit the farmers from throwing rings on canes at the country fairs. Up in New England there used to be a law forbidding performances on Saturday night, but back in the sixties I broke that law up in Bangor, Me., by going right ahead and giving my performance. I told them if they made me close I would see that all the grocery stores and butcher shops were closed. Why, there is a law on the Massachusetts statute books now which says that a man must not kiss his wife on Sunday, but it doesn't say a word about kissing some other man's wife. And another law provides that nothing hot shall be prepared on Sunday but hot tea. That's the spirit of some of the present laws that foster the societies which watch so carefully the morality of the stage. I say, let the public enjoy itself as it pleases, and everybody, and the actors especially, will be thankful."

JEWEL WILLARD: "I desire to express my life-long gratitude first to The Actors' Fund; personally to Adolph Bernard, for his kindly efforts in my behalf; to Mr. and Mrs. Robert Taber for transportation; also to T. A. Hughes, of Denver, who out of his own resources gave me tickets and financial aid to this point; and to R. L. Giffen, of the Broadway Theatre, Denver, for financial aid. To one and all I send heartfelt thanks, and trust that I may be restored to health and my beloved profession."

ANDREW A. MCCORMICK: "I am about to sail upon my first trip across the ocean. I want to meet the various prominent foreign managers in order that we may know each other personally—not solely through intermediaries. Plans for next year at the Broadway are not yet settled. We will close this season with a balance on the right side of the ledger, and I'm going abroad chiefly for a real vacation."

FRANK W. SANGER: "There is no truth in the rumor that I contemplate a return next season to active theatrical management. My contract with the Madison Square Garden will not end until 1898, and I had not thought of resuming theatre management even after that time."

W. E. HORTON: "New York seems a strange place now-a-days to a man who knew it, say, twenty-five years ago, and returns for a first visit. It is not quite so bad as that in my case, but I am so fond of Mount Clemens, Mich., where I settled about seventeen years ago, after spending my early days in theatrical circles in New York, that I don't get back to town very often, and notice many changes when I do come. I remember that twenty-five years ago there was not a single theatre above Fourteenth Street. But in spite of the many improvements here I am content to remain in Mount Clemens, which is a delightful place in Summer and one that is rapidly growing in favor as a resort for theatrical people."

WILLIAM HARRIS: "I think that I have in The Good Mr. Best one of the best farce-comedies that was ever written. It has been on the boards about three weeks and has been greeted with enthusiasm by all the audiences that have seen it. There are thirty people in the cast. They are all good people, but I am glad to say there is no star among them. You have to cater to a star, you know, and then if a star becomes ill, why, the whole show has to stop. Up in Boston last week our leading woman was taken sick. 'What will we do about it?' asked the stage manager. 'There is a bright looking chorus girl—we'll try her,' I answered. We did try her and the play went on as smoothly as usual. That is what it is to have a good all-around company instead of a star. In having the former rather than the latter, I am doing what I should have done ten years ago, and will always do in the future."

DAN LENO: "This is great country. Englishmen who have never been here have no idea of what it is like, or how big it is. Why, some of them think that there are Indians and buffaloes in the woods outside of New York and that you can see the Rocky Mountains from the Hudson River. Am I coming back? It won't be my fault if I don't."

MINNIE BLAKESTONE DOUGLAS: "I notice that the list of play titles sent to THE MIRROR from Washington is incomplete in your issue of May 1. On March 25 I copyrighted a four-act play under the title of The American Duchess, or Kristidorie, the Ms. of which is now under consideration in New York City. I mention this in self-protection, as I notice among the book notes of a daily paper the publication of a novel entitled 'The American Duchess,' and as a presentation of my play at some future time might give rise to complications, I wish to proclaim my right to the title."

COLONEL T. ALLSTON BROWN: "In the recent interview in THE MIRROR with John Jack it was stated that Gustavus Von Brooke, after touring America and Australia, was lost on the steamship *City of London* while returning from Melbourne. Gustavus Vaughn (not Von) Brooke was lost at sea while bound for Australia from London. The steamship foundered with 235 of the 254 passengers and crew. The only man living to-day of that party is James E. Wilson, of Halifax. The event occurred January 11, 1866."

GOSSIP OF THE TOWN.

Above is a picture of Lillian Lawrence, who made a pronounced hit in the title part of Belasco and De Mille's The Wife, as produced by the Castle Square Theatre company in Boston. The Boston press praised Miss Lawrence highly. "She was as charming and winsome a heroine as could be desired. Her acting, especially in the more emotional scenes, was finished, convincing, and in every way satisfactory," said the *Advertiser*. Among other opinions of her work was this from the *Herald*: "Miss Lawrence as Helen Truman, the petted daughter, whose love affairs make the theme of the play's story, gained an instant success, and proved her dramatic abilities to be equal to the severest tests of the modern drama. Her charming personality added a distinct element in her success, and she was repeatedly applauded for the fine artistic taste and great dramatic skill with which she rose to the situations of her scenes."

Richard A. Purdy was elected treasurer of the American Dramatists' Club on May 1.

William Harris returned last week from Philadelphia and Boston.

The Fall season at the Garrick Theatre will in all probability be opened with The Good Mr. Best.

Carter, the magician, has been engaged by Joel Marks to play the part of a magic waiter in The Widow Goldstein.

Percy Weedon, the Bostonians' press agent, has taken a vacation to recover his health.

Milnes Levick's will was filed last week, the beneficiaries being Gustavus Levick, Gustavus Levick, Jr., Adeline Warner and Milnes Levick Warner. The estate was valued at about $60,000.

Charles B. Teese became violently insane last week and was taken to Bellevue Hospital.

The Actors' Society has letters from Sir Henry Irving, Wilson Barrett, E. S. Willard, and Olga Nethersole, among many others, expressing approval of the recently abandoned plan for a society play production. More than sufficient to pay all expenses had been subscribed before the project was given up.

The Nancy Hanks probably will open next season at the Bijou.

The Wedding Day will go on the road next season, after which the three stars, Lillian Russell, Della Fox, and Jefferson De Angelis, will return to their respective managers to star separately.

Richard Carle, Charles Kirke, the Rogers Brothers, Marie Celeste, Eva Davenport, and Babette Rodney have been added to the cast of The Round of Pleasure.

Jerome H. Eddy will issue this week the annual special edition of his *Weekly Squib*.

Edward A. Paulton went down to Philadelphia to see the Mask and Wig Club's performance of his clever new burlesque, Very Little Red Riding Hood.

One of the great metropolitan newspapers printed the other day a portrait of the late Billy Birch as a picture of New York's new postmaster.

Laura Burt and W. J. Ferguson have been engaged for The Widow Goldstein.

Anna Gordon, playing the leading role in In the Name of the Czar, received a telegram from Hamilton, Ont., her home, that her father had died suddenly. Notwithstanding the shock, Miss Gordon bravely played both matinee and night performances.

Lillian Lewis left last week for the South to recover her shattered health. She will not be able to see the initial performance of her play, The Widow Goldstein, at the Fourteenth Street Theatre next week.

Oscar P. Sisson, of Sisson's Comedy company, is ill in Charleston, W. Va., and has been replaced in the company by Denvill Howe.

William Sellery, of the In Gay New York company, will pass the Summer in Buffalo. He has been re-engaged for next season for the parts of Muddy Mike, The Gold Brick Bandit, and Colonel Waring.

The Academy of Music will remain dark until May 17, when the animated pictures of the Fitzsimmons-Corbett prize fight will be shown.

Adelaide Cushman resigned from the Cuba's Vow company two weeks ago because of a disagreement with the management. The company, which closed at the Columbus Theatre on April 23, will go on tour early next season in the West.

The Man With the Iron Mask company closed in Boynton, N. J., on April 23.

Shall We Forgive Her will be produced by Jacob Litt instead of Martin J. Dixon as announced, at the Fourteenth Street Theatre, in October.

Jesse Burns has secured the Eastern rights of Frank Harvey's play, The Land of the Living, and will star his wife in it, opening the season in September or October.

Burton E. Emmett, who handled the press work for Secret Service during its recent eight weeks' engagement in Boston, has been re-engaged by Charles Frohman to go in advance of William Gillette and the original company next season.

IN OTHER CITIES.

BROOKLYN.

BROOKLYN, May 8.

Of the thirteen regular places of amusement open here during the season, but six have been in operation the current week, one-half of which after Monday night will join those already shut down. The first night of the week at the Columbia was marked by the presentation of Hodgson Burnett's play The First Gentleman of Europe, by the fine cast identified with its recent run at the Lyceum Theatre. It had originally been booked for the entire week, but after the slump referred to in things theatrical it was deemed expedient to abridge the engagement to one performance only. The building was crowded, and the presentation passed off with an eclat somewhat foreign here of late. Mary Mannering made her Brooklyn debut, and created a very favorable impression. James K. Hackett, Miss Mannering, Edward Morgan, and Marie Shotwell compose a quartette that in strength will with the younger generation soon dispel the recollections of nearly a decade ago, when Miss Cayvan, Herbert Kelcey, Louise Dillon, and their confreres made up casts now difficult of duplication. With this performance the Columbia lapses into somnolence for the Summer term.

My Friend from India began its return engagement at the Montauk to a more than Twelve Hundred Dollars. This shows not only the monetary longevity of Du Souchet's comedy, but the popularity of Colonel Sinn's beautiful play house, when it is capable of such receipts at this season of the year. This play when seen here before was handicapped by the gloom that had settled upon both the management and its patrons at the sad news from the West telling of the death of that esteemed gentleman and capable young manager, the Colonel's son, companion, and partner, Walter Locke Sinn. Before concluding, a word of mention would seem due to Edward Abeles. This bright young player, so pleasantly remembered for his manly impersonation in Alabama, and afterward for clever comedy work with Charley's Aunt, gives evidence of real dramatic power in his excellent imitation of Mr. Mansfield's death scene in A Parisian Romance, and makes it fair to presume that at no very distant day the name of Abeles will be found near the top of the list. The attendance of the week has held good, and the advance sale for E. S. Willard indicates that his engagement, which closes the regular season here next week, will be played to assemblages of mid-Winter size. The repertoire will be the same as before, comprising The Middleman, The Rogue's Comedy, and The Professor's Love Story.

The last regular bill of the season at Hyde and Behman's opened with Stanley and Scanlon in a somewhat mediocre musical act, after which "Master" James Farley, a local bootblack, who was undeniably more than seven, found great favor for some really very clever dancing. Thomas P. Morrisey and Annie Rich then gave a specialty that promised but little in the beginning, but which developed amazingly, and quit a big winner. Francesca Redding and Hugh Stanton in a new comedietta, The Adventures of An Advertisement, proved that without his able colleague Mr. Stanton's lot would be a sorry one. Rachel Walker was handicapped with a severe cold, which rendered her middle register and lower tones almost inaudible, but did not prevent her high notes from receiving a hearty encore. Billy and Jennie Elridge—the man a particularly smart coon—caught the house in great shape and proved acceptable entertainers. Rolf Arras, assisted by his wife Alice, gave some feats of balancing and physical strength that place him high at the top. The Silvers with some new specimens of illustrated songs which ought to be prize winners in freak photography, made place for Bob Fitzsimmons, seen here for the first time since the affair at Carson City. On Monday night he was received with a roar of approval from the gallery almost sufficient to lift the roof. Shortly after, some of Martin Julian's flamboyant assertions met with general disapproval and hisses became plenty throughout the house. Mr. Julian's ire was aroused, and he charged in an ill-considered speech that Messrs. Corbett, Brady, and Lewis had paid the admission of fifty boys to the upper tier expressly to incite disorder. The gallery at once resented this imputation and pandemonium was let loose. As a matter of fact, the hissing came almost exclusively from the high-priced portions of the theatre, the major part of which seemed to be disgusted with the swagger and self-conceit of Fitzsimmons, who gave a very indifferent exhibition of bag punching, and cut no particular figure in his boxing bout with Dan Hickey. On Monday 10 the house closes until September, after the annual benefit tendered by 100 specialists to the veteran treasurer, Henry W. Behman.

The Gayety, which opened its season Sept. 5, closed Saturday 1 with thirty-four weeks to its credit. One opera has been sung, two minstrel shows given, two vaudeville co.'s presented, and twenty-seven plays acted, of which Human Hearts and In Old Kentucky were given return engagements.

The Amphion opened up on Sept. 19 and shut down 1, with but thirty-one weeks of activity, the house having been closed during Holy Week. The following stars have been heard there: Della Fox, Edward Harrigan, The Lilliputians, Mrs. and Mr. Russ Whytal, Francis Wilson, Theodore Hamilton, Roland Reed, Nellie McHenry, De Wolf Hopper, Charles Hopper, Georgia Cayvan, Mr. and Mrs. Kellar, and Camille D'Arville.

The Columbia began its sixth season on Sept. 7, and closed with an extra performance on 3. The theatre was not open Passion Week, which gave thirty-four weeks of business.

Uncle Tom's Cabin, with several changes of cast, has remained at the Bijou for a second week to good business, which, however, showed a slacking off from the large receipts during the first portion of its stay. The contemplated production of John J. McGinnis' latest drama, The New Congressman, which had been promised at this house, will not materialize just now, as Manager Harry C. Kennedy announces Dan McCarthy and Dear Irish Homes for his final week, beginning Monday next.

The Rentz-Santley Burlesquers have displayed the S. R. O. sign at every performance of the week in the Star Theatre. The bill offered includes a good display of bag punching by a woman called Gordon. Joseph J. Sullivan, who was a successful and well liked star in the low priced theatres a few years ago, is now doing a small turn with this organization, which gives place to John W. Isham's Octoroons the coming week.

At the American the total week's receipts of The Fire Patrol, less expenses, are for the benefit of the business-manager, Pierce L. Jarvis.

Miaco's City Club have had prosperity at the Unique, as has Manager Laurent Howard at the Brooklyn Music Hall, where the olio has introduced Hines and Remington, Dupre and Watson, Lillian Perry, Cushman and Holcombe, Theodore Price, Thomas and Quinn, Helston Sisters, and the Robinson-Baker Trio.

It had been thought for some days past that the recent quarrel between Max Freeman and William Parry might cause the abandonment of the projected season of light opera at the Academy of Music, in which they were jointly interested with the local impresario, Oscar J. Murray. Whatever entanglements did result have been straightened out by Mr. Murray, whose billing appeared on Friday morning and names Erminie as the first production on Saturday night 15.

SCHENCK COOPER.

KANSAS CITY.

The Summer opera season at the Grand Opera House opened 2 with Erminie. The principals included Bertha Waltzinger, who was excellent in the soprano roles; George C. Boniface, Jr., the popular comedian; David Torrence, baritone; Maurice Hageman, characters; George A. Murphy, Edward Gill, Tom Springer, J. H. McQuaid, J. C. Turner, Mamie Kingsbury, Blanche Chapman, Adelyn Estee, soubrette; Emma Janvier, Helen McDonald, Della St. Clair, and James Sturges. The chorus is fair, and the costuming and scenic embellishments very good. Adolph Liesegang, the musical director, handled his force in excellent style. The business was excellent during the week at popular prices. The Tar and Tartar will be put on 9-15.

At the Ninth Street Theatre the final week of the season was occupied by the melodrama The Pulse of New York. Stella Mayhew and Chris Bruno, in numerous specialties, enlivened the performances.

Teresa Carreno will appear in concert at the Coates' Opera House 14.

The Apollo Club concert at the Auditorium 30 had a magnificent audience. Plunket Green was the soloist, and received an ovation. The house is now closed for the season.

Lemen Brothers' Circus drew fairly 4. Ringling Brothers comes 10.

FRANK B. WILCOX.

PROVIDENCE.

A Stranger in New York was the week's bill at the Providence, and opened 3 to a large audience. Like other plays by Hoyt, it is very bright. Harry Conor was, of course, very funny in the title-role, and Harry Gilfoil made a pronounced hit as Baron Sands. His imitations in the last act were great. Marie Jansen was ill on the opening night, and her part was creditably taken at short notice by Marie Millard. She sang well and was cordially received. The supporting co. included George A. Beane, Lloyd Wilson, Arthur Pacie, Nellie Butler, Amy Muller, and Aimee and Leah Angeles. The piece is nicely staged and costumed. Miss Jansen recovered from her illness and appeared Tuesday and during the balance of the week. Business very good. Eight Bells 10-12. Prisoner of Zenda 13-15.

A Trip to Chinatown, at popular prices, drew well at Keith's 3-8. The fact that the play had been seen here several times did not make any difference. This was the first time at popular prices, and the audiences found much enjoyment in the play as given by Laura Biggar and Bert Haverly. Miss Biggar played the Widow in a breezy manner, and Mr. Haverly was quite at home in the character of Welland Strong. He has a dry, humorous way, and no matter what he does, he always gets a laugh. Richard Karl as Rashleigh Gay and Gus P. Thomas as Norman Blood were happily cast, and in addition to doing other specialties sang with Miss Biggar in a burlesque on Italian opera. Jeanette Lilford played Willie Grow admirably, and John P. Brawn made an excellent servant. His whistling solos and the lively dancing of Rose Sutherland were pleasing features. Ernest Elton, Benjamin Leffler, Octavie Barbe, and Belle Chamberlain were other members of the co. Business good. Pudd'nhead Wilson 10-15.

The Garrick Dramatic co. appeared at Lothrop's Opera House 3-8, and gave some of the best performances of the season to good audiences. The star of the co. is Carlton Wells, who was first seen here a few weeks ago as a member of Hands Across the Sea co. At that time his work pleased the patrons immensely, and during his present engagement he has added materially to his popularity. Three plays were given: Eagle's Nest, A Ring of Iron, and Among the Pines. The star was supported by an exceptionally capable co., including Florence Gerald, Isabel Pitt Lewis, Frank Smiles, R. B. Holland, W. R. Healy, James Blair, William Horton, Jack Loughney, George Connors, Eva Fay, Clara Moran, Marie Moran, Mabel Paige and Susie Alton. The Surprise Party 10-15.

Notwithstanding that the reception tendered Mlle. Calvé at concert here 28 was a big one, it has been reported that the Boston manager who brought her here lost $1,100 on the venture. This is pretty good proof that the Providence public, no matter how badly it wants to see and hear good people, will not pay the high prices usually asked.

Cora Williams writes to "friends in" this city that she has been very successful with the Girard Avenue Stock co., Philadelphia, the past season. She expects to spend the Summer at Marblehead, Mass.

Sousa's Band will give a concert here 12 under the local management of D. W. Reeves, of the American Band.

The Garrick Burlesque co., supporting Carlton Wells, has been re-engaged by Managers Thomas and Watson to play a return engagement at Lothrop's Opera House 17-22. A new bill will be given and possibly a brand new play.

D. Henry Collin, the popular chief usher at the Providence, completed on 3 twenty-five years of service at that house. During these years Henry has, by his uniform courtesy and consideration for others, made many warm friends among patrons of the theatre, and he has been very busy the past week receiving congratulations. His brother ushers presented him with a very fine traveling bag as an earnest of their good will toward him.

An attachment for $1,500 was placed on the Columbia Theatre 1 by a local firm for electrical work done on the craft last Summer, when it was moored at Crescent Park. The plaintiffs several weeks ago sued George E. Boyden, manager of Crescent Park, but as he was not the owner of the boat a verdict was rendered in his favor. The co. has now brought suit against A. H. Stearns, of Boston, who is the owner. Bond will probably be given, and then the barge will be towed to New York, where it is to be used this Summer.

The management of Keith's has booked Pudd'n head Wilson for week of 10.

HOWARD C. RIPLEY.

NEW ORLEANS.

One more week of Summer opera at the Grand Opera House and the theatrical season here will have closed. The other theatres have completed their season of amusements and will remain dark until September.

At the Grand Opera House the Jules Grau Opera co. opened the third week of their very successful engagement 2, by presenting Tar and Tartar in a creditable manner and to fine business. The tuneful operas of Paul Jones and Ship Ahoy were also sung during the week. The co. is first-class, and too much cannot be said of the excellent performances given.

The benefit tendered Manager Greenwall, lessee of the Grand Opera House, by the La Variete Association, took place 3, and was a brilliant success. The Grau Opera co. presented the delightful little opera Paul Jones, and fully 1,800 people greeted the genial manager upon his being called before the curtain. Numerous mysterious parcels were passed over the footlights from admirers. The beneficiary realized some $1,500.

Anita Lassen, the Danish prima donna, who is about to leave for Europe, gave a musical 10 previous to her departure. She is an accomplished musician as well as a singer, and has already sung with success in Northern cities.

West End, the leading Summer resort along Lake Pontchartrain, opened a season of three months with Professor Frederick Phinney's United States Band of Chicago.

The New Orleans Lodge of Elks, No. 30, gave the last of their social stags 28 at their headquarters on Canal Street, and the affair was a treat to those present. Ed Curtis was the high factotum of the occasion. W. H. Douglas, chief of police, and Gus Aaron, assistant chief of police. Members of the Grau Opera co. and Punch Robertson co. contributed in making the programme of the evening an elaborate one.

J. MARSHALL QUINTERO.

MINNEAPOLIS.

An American Citizen was presented by Nat C. Goodwin at the Metropolitan Opera House April 28 to excellent business. Mr. Goodwin was cordially welcomed in the title role. His support was good.

Maxine Elliott made an excellent impression as Beatrice Carew. Hattie Russell was happily cast as Lady Bunn. Estelle Mortimer was pleasing as Corola Chapin. Gertrude Elliott was effective as Georgia Chapin, and William Ingersoll was decidedly amusing as Peter Barbury. Fanny Davenport and co. opened a brief engagement at the Metropolitan Opera House 3 in Gismonda to a large audience. Miss Davenport gave a splendid personation of the title role, evoking enthusiastic demonstrations of approval. Her support was excellent throughout. Melbourne McDowell gave a strong and forceful rendering of the role of Almeric, dividing the honors with the star. William H. Elwood was seen to advantage as Zaccarie. Norman D. Conniers was a dignified bishop, and Blanche Moulton was a pleasing Thisbe. The scenic investiture was magnificent, eclipsing anything ever before seen on a local stage. Eugenie Blair 10-15.

The second week of vaudeville at the Bijou Opera House opened 2 to the capacity of the house. The bill was strong. Professor Macart's dog and monkey circus caught the house at once. Wood and Shephard made a great hit in their musical specialties. Montgomery and Stone won immediate favor as the Ethiopian Swells. The Bison City Quartette rendered several selections in a very enjoyable manner. Gertrude Haynes, the Leigh Sisters, Ida Howell, and Ali and Beni contributed taking features.

Teresa Carreno gave a recital at Plymouth Church 4, under the auspices of the Ladies' Thursday Musicale. A large audience was present.

F. C. CAMPBELL.

BUFFALO.

The Cherry Pickers was presented for the first time in Buffalo at the Star April 29-1. The co. is competent, and presented the play in a thoroughly adequate manner. Ralph Delmore, as Colonel Brough, is above the usual villain in excellence of acting, while R. V. Ferguson as the Colonel's valet, made the most of a comedy part. William Harcourt, as the hero of the play, made the role appear much more difficult than it really was. Much praise is due Jennie Satterlee for her fine impersonation of Mrs. O'Donnel-Duleep, a character part into which she instilled some excellent comedy. Business during the engagement was good.

The Prisoner of Zenda occupied the Star 3-5, and received only fair patronage. The co. is all that could be desired, and the audiences were delighted. Howard Gould is a player of undoubted talent in heroic delineations. Miss Kimball interpreted the part of Princess Flavia with grace. The Captain Hentzau of Walter S. Hale was a careful bit of acting, and Robert F. McClannin gave a splendid interpretation of the part of Colonel Sapt.

Coming at the Star: The Geisha 6-8. Kellar 10, 11. Concert 12. John Drew 15.

True to Life, which was presented at the Lyceum 3-8, is a drama of only ordinary merit, but introduces a novelty for a play of its kind in that there is no villain. Nance O'Neill is an actress of pleasing stage presence, and in the quieter scenes is natural and shows considerable skill. In the more intense passages, however, Miss O'Neill displays a tendency to overdo her part. The Philip Garth of McKee Rankin was excellent in every respect, and his make-up as the ex-convict is worthy of particular mention. J. B. Cooper made a good impression as Stephen Baldwin. The remainder of the support was not what it should be. Business was fair. Alabama 10-15. Pauline Hall 17-22.

John L. Sullivan with his minstrel and variety co. attracted big audiences at the Court Street 3-8. Sullivan is the interlocutor in the first part minstrel scene, and later does some of his old-time posing, which enables him to show his massive frame to advantage. Composing the olio are: Fox and Ward, Charlotte St. Felix, Burns and Young, Palmer and Darrel, Lowery and Francis, and the Orvilles. Rose Sydell's London Belles comes 10-15.

Work on the new Metropolitan Theatre has been stopped this week. The permit for the obstruction of the sidewalks with building materials has expired, and the city authorities notified the builders to clean up the debris at once. It has been rumored in theatrical circles that the delay has been caused by lack of funds, but this is denied by Manager Cleveland and President Eckhert. They state that the cessation of work is due to the inability of the manufacturers to deliver the structural iron in accordance with the contract. William Sellery, who made a big hit here this season with the In Gay New York co., is in town taking vocal lessons under the instruction of Professor Gus Hall. He will remain here until the middle of August, when he assumes a part in one of the big New York reviews.

T. J. Farron, well known to the profession as a member of the team of Baker and Farron, and for a number of years proprietor of the Lyceum Cafe in this city, has returned to the stage. His first engagement was at the Bijou Theatre, Toronto, 3-8.

The trussed iron work for the roof of the new Casino is now in place, and the theatre is rapidly approaching completion. Manager McClellan is making preparations to open 24.

Helen Bronner, formerly of A Milk White Flag co., and whose marriage to Harry L. Martin, of this city, was recently announced, left for New York 12, where she takes a position in Canary and Lederer's new review.

Forepaugh and Sells Brothers' Circus, which is here 10, 11, is the first to reach us this season.

RENNOLD WOLF.

ST. PAUL.

Freeman's Fun Makers in A Railroad Ticket will hold the boards at the Grand 9-15. At the Metropolitan Opera House Fanny Davenport will produce Gismonda and La Tosca 6-8.

The concert by Teresa Carreno at the People's Church 3 proved a treat to the music-loving people of St. Paul, and drew a large audience, which she held for over two hours and was continually greeted with enthusiastic applause.

A very enjoyable affair was the Testimonial Concert given to Mrs. Russell R. Dorr, at the Park Congregational Church 30. Over six hundred people were present. Mrs. Dorr has been for years president of the Schubert Club, and is also a leading factor in the city's musical life. An excellent programme was presented by Mrs. Colville, Mrs. Scheffer, pianist; Miss Lamprey, violinist; Mrs. Harmon-Force, vocalist; Mrs. Hoffman, and Mrs. Porteous.

Manager John W. Dunne and Mary Marble, late of Eddie Foy's co., will go out with The Milk White Flag co. next season.

The entertainment to be given at the Metropolitan Opera House 5 for the benefit of St. Luke's Hospital will be a social event. A new comedy by Conde Hamlin, of this city, entitled Mrs. Pendleton's Four in Hand, will be presented by local talent.

S. A. Thompson, a well-known journalist, will deliver two lectures at the Auditorium 7, 8 on "What I Saw in Venezuela."

Ada Dare, now playing at the Grand, is remembered as a clever member of Hoyt's A Black Sheep co. She received a cordial welcome.

GEORGE H. COLGRAVE.

PITTSBURG.

The Land of the Living was the attraction at the Bijou 3, and the house was well filled in every part. Next week: Webber's Uncle Tom's Cabin co.

The Avenue Theatre still draws crowded houses. The stock co. produced Captain Swift 3, and the vaudeville bill included Imro Fox, Eddie Leslie, and a long list of lesser lights. Next week: John T. Sullivan, assisted by Eleanor Barry and Sarah Converse, will give Sydney Grundy's Captain Huntington. The vaudeville features will be Constanz and Ida, Wills and Collins, Arthur Rigby, Stanley Whiting, Polk and Collins, Dixon and Lang, Kelso and Sterling, the Broadway trio, James M. Duff, and Leonard and Fulton.

Frederick Paulding, assisted by Addison Pitt and Frederick Mayer, opened at the Hopkins-Duquesne Theatre 3 to a large audience, producing Bound to Win. The vaudeville attractions were strong. Next week: Marie Dressler, Pantzer Brothers, Tom Lewis, and Charles Ernest, Maxwell and Simpson, May Duryea, May Mountford, Crane Brothers, Gehrue sisters, and Charles Young.

At the Academy of Music Flynn and Sheridan's co. opened 3 to good attendance. Next week: Harry W. Seaman's Extravaganza co. Sousa comes 20, 21.

Owing to the illness of Rose Coghlan her date at the Avenue Theatre has been canceled.

The employees of the Bijou were tendered a benefit by Manager R. M. Gulick 7.

Percy Cooke, who has been with James O'Neill for several seasons, has joined the Avenue Stock co.

E. J. DONNELLY.

SAN FRANCISCO.

Georgia Cayvan closed her two weeks' season at the Columbia April 24, and was followed 26 by Ward and Vokes in A Run on a Bank. The Frawley co. open their regular Summer season at the Columbia 31. Their engagement will last for several months.

The production of Shamus O'Brien at the Tivoli Opera House with Neely O'Sullivan in the title-role is a great success, the houses being very large and enthusiastic.

Primrose and West at the Baldwin are now in their last week. De Wolf Hopper and co. appear 3-10, and Nat Goodwin 17-31.

Business improved at the Alcazar for The Overland Route last week, and The Noble Rogue, with George Osborne in the title-role, is the bill week of 26.

At Morosco's Grand Opera House The Smugglers are entertaining the customary large audiences.

J. D. MAXWELL.

JERSEY CITY.

The last week of the season at the Academy of Music began 3, when one of Webber's Uncle Tom's Cabin co.'s was the attraction. Mr. Webber takes many liberties with this old standby, some good and some otherwise. A number of darkies are introduced in a cotton field scene, and quartettes and dancing predominate. A cake walk and a representation of the voudoo rites are principal scenes. A street parade was made 3, and it was a very poor one at that. Seven acts were required to portray the troubles of the poor old slave. The acting co. was fair, and the business has been good.

Arthur Voegthin, the scene artist, was in town 4, and has contracted to paint a lot of scenery for the Academy of Music during the Summer.

Bob Hunting's Railroad Circus is here 6-8. The advance man for the Forepaugh-Sells Brothers' Circus has selected June 12 for this city.

Walter D. Greene has returned to his home in this city, having closed a successful season with The Burglar co. He will form a Western stock co. in June.

Robert Neil has opened a dramatic school in Newark.

Donnelly and Girard will appear in My Friend from India at the Academy of Music 12 for benefit of Jersey City Lodge of Elks. The advance sale is very big.

William E. Broderick arrived in town 3, and has commenced rehearsals of his opera co. for a season in Brooklyn.

WALTER C. SMITH.

DENVER.

The last week of the stock co. season at the Broadway Theatre commencing April 25 has been devoted to a revival of the most successful of the season's offerings—namely, The District Attorney, The Amazons, The Gray Mare, The Idler, A Social Highwayman, and Jim the Penman. The appreciation in which the stock co. is held, and the regret that is felt over their departure, is manifested by the enormous audiences at the Broadway nightly. The season has probably been the most successful ever enjoyed by a stock co. in the West. The co. gives its last performance at the Broadway, Sunday night 2, and then goes to Colorado Springs and Pueblo.

Wright Huntington, who has closed contracts with the members of the stock co. for a Summer season, assumes the management of the co. 5, which will be known as the Wright-Huntington Stock co., and be composed of Edythe Chapman, Minnie Radcliffe, Lillian Andrews, Jane Marbury, Miss Rollo, Wright Huntington, Frederick Perry, Charles H. Bradshaw, Frederick Conger, Charles W. King, Charles Hallock, and Harry Lee, with Walter Bellows as stage manager. The co. is the same that has played for sixteen weeks at the Broadway Theatre, except that Ollie Redpath is replaced by Miss Rollo.

Howe and Berry's production of Excelsior, Jr., has been playing to good business at the Tabor week commencing 25. While there is little novelty in the production, it is well received owing to the good work of Sadie Martinot, Joe Cawthorne, Johnny Page, and David Abrahams. Cawthorne is a very popular and entertaining comedian, but it is a pity that he does not get some new material. Jokes that have been told for some eight seasons in succession, even though in Cawthorne's inimitable manner, become a trifle monotonous.

Nat Goodwin in An American Citizen opens at the Tabor 3.

At the Lyceum Theatre commencing 2, Mahara's Minstrels are announced.

The Broadway Theatre will remain dark until 31, when De Wolf Hopper is announced.

The Tabor bookings for May, following Nat Goodwin, are: For Fair Virginia, Georgie Cayvan, and The Lilliputians.

Later.—Nat Goodwin in his new play, An American Citizen, opened to a large, brilliant, and enthusiastic audience at the Tabor week beginning 3. Mr. Goodwin's enactment of the leading role betokens the same comedy genius that has marked the successful portrayals already to Mr. Goodwin's credit. The several clever people supporting Mr. Goodwin are Maxine Elliot, William Ingersoll, Frazier Coulter, Clarence Handyside, and Gertrude Elliot. Miss Elliot is certainly one of the most beautiful women ever seen on the Tabor stage. Not only that, but she has a magnetic personality, rich voice, and can act. William Ingersoll, who is well and favorably known for his excellent work with several Summer stock cos. in this city, displays comedy talent of a high order, and gives an artistic portrayal of a role next in importance to the one essayed by Mr. Goodwin. The last two nights of the week The Silent System and David Garrick and The Rivals will be presented. Business has been good throughout the week.

Mr. and Mrs. Russ Whytal come to the Tabor in For Fair Virginia 9.

The Broadway Theatre Stock co. terminated its phenomenally successful season at the Broadway Theatre 2, after having played fifteen weeks to enormous business. The scenes attendant upon the co.'s closing night have seldom been paralleled in local theatrical annals. There were four curtain calls at the conclusion of the third act, and when the curtain went down on the last act there were seven curtain calls, the enthusiasm continuing for a quarter of an hour, and only subsiding when the lights were darkened in the house to allow "The Empire State Express" to make its farewell run through the biograph. The principals of the co. and the management were called upon for speeches. Walter Bellows, the tireless and excellent stage manager of the co., responded, and on behalf of the co. thanked the public for its appreciation of and sympathy with the work done by the members.

The Broadway Theatre week commencing 3 has been turned over to local entertainments.

Mahara's Minstrels have been playing to fair business at the Lyceum week of 2.

The town is billed for Ringling Brothers' Circus, which comes 20, 21.

The Huntington-Waldo Amusement co. has filed articles of incorporation with the Secretary of State, the incorporators of the co. being Wright Huntington, H. S. Waldo, and F. E. Carstarphen. The capital stock of the co. is $5,000, fully paid, and it is incorporated to do business in Colorado and throughout the United States, its general office being at Denver, Col. The first enterprise under the new co.'s management will be the Wright-Huntington Stock co., formerly known as the Broadway Theatre Stock co., which will open at Salt Lake City 10 for a season, and, later, will play the circuit, returning to Denver for a short season in the early Fall.

The managers of Mahara's Minstrels did a gracious act of charity 5 in turning over the entire receipts of the matinee performance that day to the local "Fresh Air Fund for Babies."

The Tuesday Music Club and the Apollo Club both gave concerts this week, while the University Glee Club gives a concert 11, and a musical event of importance in the near future will be Denver's Music Festival, when local choruses will unite, forming a chorus of over 300 voices.

Teresa Carreno appeared in concert at the Broadway 7, 8 to large houses.

At this time, upon the close of the remarkably successful season of the Broadway Theatre, which commenced Jan. 11, it is but just to give praise to Managers W. H. Bush, Peter McCourt, and R. L. Giffin, whose liberal management is certainly appreciated by the Denver public. These gentlemen have always been solicitous of the comfort and wishes of the public, and have conducted the Broadway Theatre upon a metropolitan plan, in bringing to Denver the best local stock co. it has ever enjoyed. The management have made good all of their promises, and the public has been substantially appreciative of the well directed efforts of this sagacious and enterprising combine.

R. L. Giffin goes to St. Paul 8, where he will join James Neill for a Summer season, opening at the Metropolitan Opera House 17 with the Giffin and Neill Stock co., which includes Mary Hampton, Kate Blancke, Anne Blancke, Elinor Carey, Blanche Johnson, Robert Dronet, Forest Robinson, Charles Kent, William F. Owen, William Sampson, John B. Maher, Arnold Daly, Robert Morris, and James Neill. Charles A. Parker will act as business manager. Mr. Giffin will return to Denver in the Fall, when he will again place a stock co. in the Broadway Theatre.

Frederick Conger, of the old Broadway Stock co., very pleasantly entertained the gentlemen members of the co. and a number of his friends here at his apartments 2, 3.

F. E. CARSTARPHEN.

OMAHA.

At the Creighton, Margaret Mather, supported by a very large co., gave the most finished production of Cymbeline April 29-1 ever seen at this theatre. The stage settings were wonderfully rich and beautiful and called forth unstinted applause. The supporting co. was adequate and the attendance fair. A Railroad Ticket, with handsome Marie Stuart and the amusing Lewis Wellsley at the head, to fair business 2, 3.

At Boyd's Theatre the Bittner Theatre co. 2-9, gave very acceptable performances to fair business. Repertoire consists of Inshavogue, The Fire Patrol, The Galley Slave, Uncle Daniel, Woman Against Woman, Master and Man, Temptation of Money, and The Lightning Express. The Triograph is a welcome addition.

JOHN R. RINGWALT.

CLEVELAND.

Richard Mansfield closed a very successful week at the Euclid Avenue Opera House 1, playing Dr. Jekyll and Mr. Hyde to S. R. O.

William H. Crane, supported by Effie Shannon and an unusually fine co., opened 3 for the week in A Fool of Fortune. It is a play which not only gives Mr. Crane good scope for his powers as an actor, but also shows Miss Shannon to advantage.

A burlesque on Trilby entitled Frilby will hold the boards of the Euclid week of 10, being presented by the Western Reserve College boys. Treasurer Fred Coan and House Officer John H. Hicks, the Damon and Pythias of the theatrical fraternity in town, take their annual benefit at the Euclid Avenue Opera House 17. A fine vaudeville bill will be the attraction, and the S. R. O. sign is sure to be out on this occasion.

The Lyceum Theatre's Stock co. opened its season 3 with Edwin M. Royles' Friends, with the Biograph as an extra attraction, and was favored by a large audience. The co. contains some clever people, among whom are Selma Herman, Lucius Henderson, who originated the role of Adrian Kar Je, and Edmund D. Lyons. Niobe will be the bill week of 10.

A Midnight Flood has been the attraction at The Cleveland Theatre all week of 3 and this closes the regular season at this house.

Flynn and Sheridan's Big Sensation Double Shows of white and colored artists has been playing to good houses at the Star Theatre week of 3, this being a return visit. Twentieth Century Sports week of 10.

With Summer weather and our famous baseball club, now called the Indians, playing at League Park and three theatres closed their regular season, it makes the outdoor amusements begin to come up smiling. Max Faetkenham, the leader of the Lyceum and Cleveland Theatre orchestras, will have charge of the Auditorium at Euclid Beach Park. Haltnorth's Garden Theatre will be in better shape than ever this season. Will Moxon, who has been in advance of Frank Daniels' Wizard of the Nile co., after a very successful season is back in town and as before will act as advertising agent of Haltnorth's Garden Theatre, and also take up the pasteboards at the gate. WILLIAM CRASTON.

DETROIT.

William H. Crane in A Fool of Fortune appeared at the Detroit April 30-1. It being the first presentation of Martha Morton's clever play here, it drew forth as large or larger audiences than has any other offering of the season at this house. In Elisha Cunningham, Mr. Crane has certainly secured a role which fits him admirably. He is splendidly supported, and his engagement, though short, was eminently satisfactory from both a pecuniary and artistic standpoint.

A Contented Woman opened a week's engagement at the Detroit 3, and is being well patronized and favorably commented upon by our dramatic critics. Caroline Miskel Hoyt appears in the principal female character, and William H. Currie as Benton Holme. The entire co. is very good.

Rosemary, with John Drew and Maude Adams, is announced for the Detroit for three evenings, beginning 10.

The John L. Sullivan engagement at Whitney's Sunday afternoon and evening, 2, resulted in a very substantial benefit to Treasurer M. D. Costello, of that house. This closed the season at Whitney's, which will be reopened in August.

The Wilbur Opera co. is still holding forth at the Lyceum, and during the week of 2-8 The Bohemian Girl is the bill. This venture of giving popular operas at low admission prices is a success, and the management will, no doubt, continue it for an indefinite period. KIMBAL.

PORTLAND, OREGON.

At the Marquam, April 26-28, Mr. and Mrs. Russ Whytal appeared in For Fair Virginia to light business. Georgia Cayvan followed 29-1 in Squire Kate, Mary Pennington, Spinster, Goblin Castle, and The Little Individual, also to light business. Primrose and West come 12, 13.

Frank D. Hennessy, one of Portland's favorite amateurs, was given a full-house benefit at Cordray's 2. Getz and Lamb's sparkling farce-comedy, A Night in Bohemia, was the attraction and drew a good audience. Mr. Hennessy made a hit with his Put Me Off at Buffalo. Others who received recognition were Tommy Getz, Charlie Lamb, the Taylor Sisters, and Edgar Keller, of Dan Sully's co.

The Imperial Theatre, a vaudeville house, was opened here April 28, with William Brown as manager. O. J. MITCHELL.

CORRESPONDENCE

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Professor John B. De Motte lectured for the benefit of the Lyceum April 29 to a very well pleased audience.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Coming: Bohemian Opera co. 10.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): The Otto H. Krauss Opera co. concluded a two weeks' engagement after playing to crowded houses and giving the best of satisfaction.

JONESBORO.—MALONE THEATRE (W. J. Malone, manager): House dark. Coming: Bob and Eva McGinly in musical comedy 6-8.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Beaumont Claxton and Blouch Shirley 17 and week. Puck and the Fairies 24 (home talent). State Band Tournament Concert 26.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Otis Skinner was accorded a cordial reception and nightly curtain calls April 29-1. He appeared in His Grace De Grammont, Merchant of Venice, and Richard the Third. Annie Besant 2-3. Primrose and West's Minstrels 6-8.——BURBANK THEATRE (A. Y. Pearson, manager): Our Boys by the stock co. drew well week ending 2. Imre Kiralfy's Around the World in Eighty Days 3.

SAN DIEGO.—FISHER'S OPERA HOUSE (John C. Fisher, manager): Otis Skinner and his excellent co. presented Merchant of Venice, Katherine and Petruchio, and His Grace De Grammont to poor houses April 26, 27. Annie Besant lectured to small audience 29.

OAKLAND.—MACDONOUGH THEATRE (Mark Thall, manager): Primrose and West's Minstrels 3-4. Ward and Vokes in A Run on the Bank 10-11. De Wolf Hopper in El Capitan 17, 18.——OAKLAND THEATRE (F. W. Stechen, manager): Eleford Stock co. in The Plunger 26-2; business very good; performance fair. Richard Scott made quite a hit in the title-role. Pearl Landers in Little Lord Fauntleroy 3-9. Faust Vaudeville co 10-16.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): House dark 3-8.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): House dark.——COLUMBIA THEATRE (R. A. Kirk, manager): Mahara's Colored Minstrels 27, 28 to crowded houses.——ITEM: Manager Cass on 27 extended the courtesies of the house to the people of the advance car of Ringling Brothers' Circus.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Rice's Excelsior, Jr., 4.——ITEM: Town Topics canceled their date here without giving notification.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Excelsior, Jr., April 23, 24; good performance to fair houses. The Broadway Theatre co. 5-6. Town Topics 8. Nat C. Goodwin in An American Citizen 10.——TEMPLE THEATRE (C. W. Hascall, manager): Kempton Komedy Ko. April 26-28 to well pleased audiences; good houses. Mahara's Colored Minstrels 29-1; excellent performance to good houses. The Troubadours 7, 8.

LEADVILLE.—WESTON OPERA HOUSE (L. Weston, manager): Rice's Excelsior, Jr., 3. Town Topics 5.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Byrnes Brothers' Eight Bells with its ingenious trick scenery, and fun rang out to good audience April 30. Many new specialties have been added since last seen here. A Texas Steer drew only fair audience 3. Frank J. Keenan and Stella Kenney did clever work as Maverick Brandon and Bossy. Aside from these two the co. was not up to the Hoyt standard. Francis Wilson with Half A King completely filled the house 5, and was applauded enthusiastically. Lulu Glaser and J. C. Miron were the principal assistants to the enjoyment of the opera, and with the mirth provoking comedy work of Francis Wilson and a fine drilled chorus of good voice made a most entertaining tout ensemble coupled with the elaborate scenery, tuneful score, and witty libretto. At the close of the second act the applause was so great that Mr. Wilson was obliged to come before the curtain. Very few comic operas are so bright and well staged, and much of the credit of the effect of the latter is due to the very excellent electrical and mechanical devices of the local stage, being thoroughly up to date and complete. The Waite Opera co. week of 11.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): The strong and popular Shenandoah received large patronage 29-1; the various characters were in the hands of capable people who gave an acceptable presentation. The Sawtelle Dramatic co., at popular prices, are underlined for two weeks beginning 3, and are giving an excellent repertoire of standard plays twice daily to gratifying business.——ITEMS: The season at Parsons' will close June 1.—The Choral Union gave a brilliant May festival, assisted by W. H. Reiger, Signor Campanari, and Ella Russell at Foot Guard Hall 4.—Manager Hoyt was so dissatisfied with the make-up of The Texas Steer co. that he closed them after the performance here.—Manager H. W. Rosenthal will soon send out a big spectacular production of The White Elephant.—Prince Nit, the operetta written by D. Parsons Goodrich, of this city, and recently produced at the Berkeley Lyceum, New York, by Trinity students, received flattering criticisms by all the New York papers.—Hope Ross, late with Frawley's San Francisco Stock co., and at present doing clever work with The Good Mr. Best co., will next season join The Secret Service co.—The funny German servant character that has made such a hit in My Friend from India originated with Josie Sadler, who first created this line of comedy in Prince Pro Tem. A. DUMONT.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): The Bennett-Moulton Comedy co. are playing a two weeks' engagement, and are attracting large and appreciative audiences. They appear in All the Comforts of Home, Struggle for Life, East Lynne, The Embassy Ball, McKenna's Flirtation, and A Debt of Honor.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Donnelly and Girard in My Friend from India to S. R. O. April 30; receipts $700. Dan Ryan week of 3 in From Sire to Son, Lost Paradise, Led Astray, Two Orphans, Forgiven, and East Lynne to good business.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): House dark.——THE McDONOUGH THEATRE (J. C. Southmayd, manager): House closed.——ITEM: Manager Southmayd has rented the theatre for next season, and is now booking attractions.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Whitney Opera co. in Rob Roy April 28 to good business; very creditable performance. Arthur Donaldson, Annie Roberts, Mertie Atherton, Albert Parr, and E. H. Carroll were fine; the scenery was appropriate and pretty, and the chorus strong and well drilled. Coming: Sousa's Band 13.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Rosabell Morrison played Carmen April 27 to a small audience; Miss Morrison gave a forcible performance but her support is weak. Whitney Opera co. in Rob Roy to a large house 29; the pretty music was well sung. Coming: Sousa's Band 13.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): House dark 3-8.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Captain Jack Crawford, the Poet Scout, gave an enjoyable lecture to a small audience April 30. Daniel Sully in O'Brien the Contractor (return) 5 to good house. Coming: Eight Bells 14.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Priscilla, local talent, 1 to a good business and general satisfaction. Boston Lyric Stock Opera co. 3-8. Roland Reed 13.——GRAND OPERA HOUSE (E. W. Starr, manager): House dark 10-15.——ITEM: G. B. Bunnell, Manager Van Buren, and Press Agent Morton are now settled in their elegant new offices at the Hyperion Theatre.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Whitney Opera co. in Rob Roy 1 to large houses; performance excellent.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): House dark.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Coming: Daniel Sully 8.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): American Band (local) concert 8.——ITEM: An order of Elks is being organized here. Goodrich's circus comes 7.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): House dark April 29-6. Santanellis 10 and week. Wood Sisters 24.

GEORGIA.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): Edison's Projectoscope April 26, 27 to fair business. Living Pictures by local talent 30.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trent, manager): House dark; season closed here.

SAVANNAH.—THEATRE (C. D. Coburn, manager): House dark; nothing underlined.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): Living Pictures by local talent April 25 to good business. A Modern Ananias by Atlanta Amateurs 6.

IDAHO.

WALLACE.—MASONIC TEMPLE (H. C. Hayward, manager): House dark.——ITEM: The New Wallace opens with a Vaudeville Stock co. 1.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): House dark. Georgia Cayvan 7.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): The Chase Stock co. finished an eight nights' engagement 1, having given good satisfaction to fair audiences. Mr. and Mrs. Russ Whytal in For Fair Virginia 4; Georgia Cayvan 5 and 6.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): House dark.——ITEM: Manager Isham has decided to make some much needed improvements in the Opera House.

ILLINOIS.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): The Gilbert Comic Opera co. presented Mascot to a small audience April 29; fair performance.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): The Wilson Theatre co. April 19-21 produced Effie Ellsler's Doris and The New White Slave; the co. is strong and pleased good houses. Billy Link's Vaudeville co. 3-5. Andrews' Opera co. 6-8.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Mikado 5, 6 by local talent. Coming: Ellen Beach Yaw 20.——ITEM: Chicago capitalists propose to form a stock co., and with the City Street Car Co. build a suitable house at Harlem Park, and present vaudeville attractions during the Summer.

LITCHFIELD.—RHODES' OPERA HOUSE (Frank Eager, manager): The Litchfield Athletic and Cycling Association Orchestra gave a successful performance April 28 to good attendance.

JACKSONVILLE.—GRAND OPERA HOUSE (H. Ravenscroft, manager): Andrews' Opera co. April 28-30, giving Martha, Bohemian Girl, Pirates of Penzance, and Fra Diavolo to packed houses. The J. & St. L. R. R. made special rates, and people forty miles away took advantage of the opportunity, and felt well repaid for their trouble, as the co. gave universal satisfaction. Mr. Ravenscroft took the part of Count in Bohemian Girl, and earned great applause. C. N. Bertram's Pulse of New York to small audience.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE: French Folly co. April 25 to large house; performance very good.——ITEM: The Opera House in this city, which has been known as the Tiemann Opera House, has changed hands, the Anheuser-Busch Brewing Co., of St. Louis, being the new owners; the house is to be enlarged and remodeled throughout, at an expense of over $12,000; Nozon and Toomey, of St. Louis, have been commissioned to build an entire new set of scenery and equipments for the stage; L. E. Tiemann has been retained as manager, and all the improvements are under his personal supervision; it is his intention to make this the best one-night stand in the State.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Phinney's W. S. Band gave an excellent concert to a good house April 26. University of Illinois Concert co pleased a large audience 30.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): The Gilbert Opera co. played Said Pasha April 28 to fair house but failed to please. Olivette, presented 27, was an improvement over the opening night. Reno, Magician, 30-1 to fair business and pleased houses.——ITEM: The Gilbert co. are spending the week in one-night stands, rehearsing new people prior to a Summer season of week stands which opens at Dubuque, Iowa, 3.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): The Clement-Bainbridge co. in Alabama April 28 to S. R. O. and enthusiastic audience; Clement Bainbridge, Fred Mower, L. P. Hicks, Helen Weathersby, and Ethel Irving deserving special mention.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): House dark.

MOLINE.—AUDITORIUM (A. C. Woodyatt, manager): Pirates of Penzance April 27 by local talent was well rendered to a large and representative audience.

QUINCY.—EMPIRE THEATRE (Chamberlain, Barhydt and Co., managers): The Arnold Wolford co. 1 closed a week's engagement to fair business. Professor Roche, the hypnotist, attracted a good house 3.

ROCHELLE.—BAIN'S OPERA HOUSE (Otto Wettstein, Jr., manager): Alabama April 28 to fair but well pleased audience; performance the best seen here this season; Clement Bainbridge, Ethel Irving, Fred Mower, and L. P. Hicks were especially well received. Hamler-Ingraham co. booked for 3 failed to appear.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Clement Bainbridge's co. in Alabama April 23; fair performance and house. Billy Link's Vaudeville co. 26-28 and matinee. Home Talent co. in Pirates of Penzance 1. Holden Comedy co. in repertoire 3-8.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): Harper-Deitrick co. April 26-1 in Chick, Panchon the Cricket, Mabel Heath, Our Dorothy, and Old Homestead to fair business.——RENNICK OPERA HOUSE (B. G. Henion, manager): Lady Minstrels by local talent 28 to good business.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Anna Eva Fay co. April 26-1, to a good week's business; performance well received. Coming: Graham-Earle Dramatic co, 10-15. De Wolf Hopper June 15.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Trans-Atlantic Vaudevilles April 28-29 to fair houses, but failed to please. Snowden and Miller's Tennessean Jubilee Singers 5 satisfied a light house.——ITEM: The Jubilee Singers will close in Chicago 8.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): House dark.——ITEM: A. W. Heinly has been elected manager for ensuing year.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Halden Comedy co. played a return date April 30, 1 to good business. Andrews Opera co. 3-5; splendid business and full house.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Belshazzar, a dramatic cantata, was presented by local talent April 28, 29 to crowded houses; the audience was very enthusiastic; the performance was an artistic success, and reflects great credit on J. F. Gebhart for the careful training he gave both principals and the chorus; D. R. Gebhart sang the title role in an excellent manner and scored a distinct hit; Henry Merker as Zerubbabel and Edward Platt as Daniel gave clever impersonations of their parts, and deserved the reception accorded them; Maude Webster was charming as the Jewish Princess and acquitted herself with credit. Dreams of Fairyland, an entertainment for School Library Fund, 29-3 to full houses. Elks' Minstrels 7, 8.——ITEMS: In a recent letter from the Taylor Sisters they state that their engagement in Paris has been so successful that after filling a second engagement at the Casino du Paris they return for five months to the Moulin Rouge. The Elks' Minstrels, under the direction of Allan A. Hampton, of Lincoln J. Carter's forces, has proven so successful that they decided to repeat it on the following evening; Allan Hampton has received an offer from the managers of New York Day by Day co. W. L. GROVE.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Eldon's Comedians closed a week's engagement 1 in My Mother-in-law to good business; house dark 3-8.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Philion and Rupp with a Magniscope and Edison Phonograph pleased good houses April 28-30.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): J. H. Guilford's Magniscope 26-28 gave good satisfaction to poor business. Coming: Olympia Vaudeville co. 7. Jessie Mae Hall 13.

FORT WAYNE.—MASONIC TEMPLE (Stonder and Smith, managers): Jessie Mae Hall co. week of April 26 to very large business.

PORTLAND.—AUDITORIUM (Lindawood and Andrews, managers): James A. Herne's Shore Acres (No. 2) co. April 26 to packed house at advanced prices.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): O. Kabes Troupe of Japanese artists April 29-2; business was poor; performance the finest ever seen here.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, treasurer): House is practically closed for the season.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): House dark, the season having closed.

MARION.—WHITE'S THEATRE (E. L. Kinneman, manager): The Imperial Japanese Troupe April 26-28 gave excellent performances to fair business.——ITEM: This closes the season here. It has been successful, and good attractions have been the rule. The work of enlarging the house will be commenced immediately.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): House dark.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Pulse of New York to small business April 22; capable co. Eldon's Comedians opened for a week's engagement to largest house of season 26 in Rip Van Winkle; performance satisfactory.——ITEM: Eldon's Comedians close here 31.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, manager): Schubert Quartette April 29 canceled. Gardner, mesmerist, 28-29 to large business. Detroit Mandolin Club 30, 1.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): House dark.

BRAZIL.—MCGREGOR OPERA HOUSE (C. O. Shultz, manager): Duncan Clark's Minstrels 5; business good; performance and co. very poor.

IOWA.

KEOKUK.—OPERA HOUSE (J. C. Hubinger, owner): Leotta in readings, recitations, and posings, assisted by Miss Charbonneau, harpist, April 26, 27 to very light business; no bookings for balance of season.——ITEMS: It is promised that extensive improvements will be made in the Opera House during the Summer season. At present D. R. Craig, who was at one time manager, is attending to the Opera House correspondence and making the bookings.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): Burton and Sanger's Players in The Inventor, Cyclone, Her Sister, and Brother Against Brother April 25-1; good business; satisfactory performances.——ITEMS: Ned Mitchel, a Council Bluffs boy, now tenor soloist with Bitner Theatre co., spent the week here.—Manager Bowen refused to allow Burton and Sanger to produce Jane under the name Wanted A Wife, and in their address to the audience that evening the co. censured Mr. Bowen for compelling them to change their bill. Mr. Bowen's action, however, has met with general approval.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Ellen Beach Yaw Concert co. April 28 gave good satisfaction and pleased a fair audience; the supporting co. was good, notably Mr. Dick, who was recalled repeatedly. Coming: The Prodigal Father 8. The Lilliputians 10, 11.

WATERLOO.—BROWN'S OPERA HOUSE (C. P. Brown, manager): Little Red Riding Hood April 30 (local) to good business. Prodigal Father 4.

RED OAK.—RYNERSON OPERA HOUSE (Clark and Priessman, managers): Burton and Sanger co. opened 3 for a week to good attendance; good co.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): The Graham-Earl's Dramatic co. closed a week's engagement 1, having had a good house each night and given excellent performances. House dark 3-8.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritge, manager): House dark.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): House dark 3-8.

BOONE.—PHIPPS' OPERA HOUSE (O. B. Phipps, manager): Blaney's A Baggage Check to a fair house April 28. Coming: Burton Sanger Repertoire co. 17-24.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Arnold Wolford Repertoire co. week of April 19 to good business; plays given were The Smugglers, Brand of Cain, Mystic Mountain, Isle of Cuba, and Streets of New York; all were rendered in a pleasing manner, the co. being the best of its class seen here this season. Coming: Van Dyke-Eaton co. week of 10.——ITEMS: The season at this house is now practically closed. A few straggling performances are all that is likely to be offered between now and hot weather. The baseball season has begun, and in the smaller league cities like this the cry of "play ball" is the death knell of the theatre.—Manager Chamberlin has arrived home with his bonnie bride, and is modestly receiving the congratulations of his legion of friends.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Iowa College Glee Club and Orchestra April 27 gave good satisfaction to small audience.——SEIG OPERA HOUSE (W. H. Evans, manager): House dark.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): De Wolf Hopper in El Capitan April 22; largest house of season, and S. R. O. sign displayed; Mr. Hopper after numerous recalls made two of his characteristic curtain speeches. Fairies' Carnival 4, 5. Prodigal Father 6. Eugenia Blair 9.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Graham Earle Dramatic co. opened April 26 for a week to a packed house.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Prodigal Father to large and enthusiastic audience 3; good satisfaction.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): House dark.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Chambers' Lady Minstrels to fair house; performance fair. Ellen Beach Yaw Concert co. 10.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): House dark.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): House dark 4-11.——SEIG OPERA HOUSE (W. H. Evans, manager): House dark 4-11.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): The Graham-Earle co. in repertoire 3-8 opened to the capacity of the house, playing The Inside Track. This is undoubtedly the best repertoire co. seen here for some time.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, local manager): Margaret Mather and a very excellent co. in Cymbeline attracted a fairly good audience April 26 and gave probably the most elaborate production of a classic play ever seen here. The costumes were in full keeping with the scenery. The performance was of great artistic merit and of the highest educational value. The star sustained her reputation to the utmost, and her co. rendered strong support.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Chase-Lister Theatre co. April 26 to fair house; audience well pleased.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The Spooner Dramatic co. in A Flower Girl, A Midnight Trial, Pearl of Savoy, Little Passenger, An American in Cuba, and The Egyptian Princess to fair business week of April 26. Lady Minstrels (local) 6.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): The Spooner Dramatic co. in repertoire at popular prices 3-8.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Weston's Comedians 3-8.

ATCHISON.—THEATRE (John Seaton, manager): Margaret Mather presented Cymbeline to a large and representative audience April 27. Eugenie Blair, supported by Edwin Perry, to a small but very appreciative house 3.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (J. H. Bowman, manager): House dark.

PARSONS.—EDWARDS OPERA HOUSE (John R. Monroe, manager): Charles C. Lister co. at popular prices to fair business April 19-24. Bailey and Young put on a Home Talent Minstrel for benefit of Fire Department 26, 27 to good business; fine performances.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Mr. Bowman, manager): Louis James in Spartacus to small audience April 16.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Baldwin-Melville Comedy co. closed a prosperous week's engagement 1; performances good.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): A. M. Palmer's Trilby co. 1 to small house; good performance.

ALLENSVILLE.—OPERA HOUSE (Glass and Carvell, managers): House dark 10-15.

MT. STERLING.—GRAND OPERA HOUSE (Baum and O'Connell, managers): Coming: The Lexington Lodge of Elks in Ship Ahoy 14.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): House dark 5-10.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Ship Ahoy by amateurs for benefit Lexington Lodge of Elks 11.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Charley's Aunt by home talent 4, which closes the regular season here.

ALLENVILLE.—OPERA HOUSE (Glass and Carvell, managers): House dark 2-8.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Coming: White Crook 6.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Hemphill Quartette April 24 to a good house.——ITEM: Season closed here.

MAINE.

PORTLAND.—THEATRE (Charles C. Tukesbury, manager) Hands Across the Sea 1 to good attendance. Trilby 3 enjoyed by a fair audience. Hoyt's A Black Sheep, with Otis Harlan, 6 to big business. The Old Homestead 7, 8. Sacred Concert by Chandler's Band 9. Hoyt's A Stranger in New York 21, 22. The Sages 24.——PALACE THEATRE (Wolf Brothers, managers): Vaudeville, burlesque, and Martell's Projectivescope is the triple attraction week of 3, and is packing the house, the bill including Tally-Ho Trio, Adams, Perry, and Morgan, Nora May, Dolly Earl, Della Baker, Ada Grey, and Carr and Tomger.——ITEMS: Messrs. Fay Brothers and Hosford, of the Lyceum Opera House, have secured a five-year lease of Portland's new theatre at a rental of $6,500 per annum. A. J. Fay will be the local manager, and move to Portland at once. The house will open about Sept. 1. The house's seating capacity will be 1,658.—Wolf Brothers have secured the lease of the Island Garden Theatre, at Lewiston, where they will present vaudeville during the Summer season. It will be under the personal management of Benjamin Wolf.—Professor J. J. Garrity, of this city, is interested in a novel amusement venture. He has secured a boat, which he has equipped with all hotel conveniences from culinary department to sleeping rooms. He has already engaged a

co. of vaudeville performers, band, and orchestra. The vessel will accommodate about fifty people, and the idea is to play at the principal points along the coast during the Summer season. The agent, W. G. Rollins, is already here, where he is looking time. The Rustic Theatre, at Riverton Park, will open its second season June 14, with the German Vaudeville Stars, including Manuel Roman.—Bart McCullum will open his Peak's Island Theatre early in June, directly on his return from London.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Al Saunders' North and South Comedy co. April 30-1 to fair business.——CITY HALL: Sousa's Band to large and well satisfied audience 29.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Coming: Rice's Comedians 10-15.

LEWISTON.—OPERA HOUSE (E. A. Mitchell, manager): Canfield and Richards in A Temperance Town to largest house of season 6. Old Homestead 10. James B. Mackie 15. Hoyt's Stranger in New York 24.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Eddie La Barre's Minstrels April 29. Sousa's Band 30. Grimes' Cellar Door 12.——ITEM: Thomas E. Shea and family have been visiting here.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Flint's Hypnotists April 26-1 to good business.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Coming: Rachel Renard co. week of 10. Lyceum Stock co. 21, 22.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): The Flora Staniford co. in A Soldier's Sweetheart, For Congress, Life of an Actress, The Diamond Mystery, Felicia and Imp closed a good week's business 1. The Flints 10-15.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): A Lion's Heart, with Carl Haswin as the star, played to light business April 30. It is an old-fashioned melodrama, presented by a fairly capable co., Mr. Haswin's portraiture of the animal trainer being the best feature. The co. closed season at Hartford the following night. Eight Bells is still able to ring in new people, and has not yet rung out all the old, as was shown by a good house 1. The performance was on the same lines as before, but not as good people. If Francis Wilson can draw such a house as he had 4 with Half A King, what would happen if he played all his cards? It was a crusher, and I was kept busy laughing at Wilson's antics. He was called out repeatedly, and finally had to make a speech. This he did very wittily. The co. is fine, Mr. Wilson being ably supported by Lulu Glaser, Messrs. Miron and Lang, and a voiceful chorus. Roland Reed in The Wrong Mr Wright 11. A Contented Woman 15.——ITEMS: It is possible that we may close the season with The Bostonians, dates now being held for them.—Leon Washburn's Allied Shows exhibit here 14.—Manager W. H. Oviatt, of A Lion's Heart, will pass the Summer in Europe, taking along his bicycle.

EDWIN DWIGHT.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Gilmore and Leonard, assisted by a clever co., appeared April 31-1 and matinee in Hogan's Alley; the entertainment mainly consisted of specialty acts strung on a chain of dialogue; it amused fair audiences. The Old Homestead 3 to a large and pleased audience; the capable co. is led by Archie Boyd, ably assisted by Will M. Cressey, Charles H. Clarke, and R. J. José. Sousa's Band 7. Vesper Country Club Minstrels 11, 12.——MUSIC HALL (W. H. Boody, manager): The Garrick Dramatic co., which came 27 for a week, met with a discouraging reception; the players were not bad, but we have had such a surfeit of repertoires with their daily dime matinees that even the weather now refuses to favor them. James B. Mackie came in 3, 4 with matinee in Grimes' Cellar Door; the hinges of the door are growing rusty, and the piece fails to please as it once did; the attendance was light; this engagement practically closes the house.——ITEMS: Mrs. Rebecca Hosford, mother of Manager Hosford, died 30; she was a great admirer of the drama, and a frequent attendant at the theatre.—Matthew McDonald, the lightning bill-poster of the Opera House, says he will enter the field against all comers.

ORMSBY A. COURT.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Denman Thompson's The Old Homestead closed the regular season at this hall April 30 to a large and enthusiastic audience.——CADET HALL: Sousa's Band 4 gave two grand concerts to large and enthusiastic audiences; receipts $1,100.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Waite's Comic Opera co. did a good business and gave very satisfactory performances April 26-1; Joseph W. Smith, Claude Amsden, Marie Laurens, and Louise Moore deserve mention for good work. Frank M. Buckley presented Sousa's Band for his annual benefit to a crowded house 3; receipts $1,050.

WORCESTER.—THEATRE (James F. Rock, manager): Francis Wilson presented Half a King 3 to an audience limited only by the capacity of the house; J. C. Miron's ponderous bass and natural acting was warmly applauded by his many Worcester friends; the principals were all eminently satisfactory, but the organization of the chorus under Richard Barker is something superb. Coming: Carleton Opera co. 13-15. A Stranger in New York 17.——LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Agnes Herndon appeared in A Night's Frolic and La Belle Marie 3-8 for the benefit of the Knights of Pythias; to those who have only seen Miss Herndon in emotional roles, her comedy work in A Night's Frolic was a revelation; the actress' vivacity and keen sense of humor made the performance a delightful one; the houses were crowded. The Dazzler 10-15.——FRONT STREET OPERA HOUSE (E. J. Abbott, manager): J. C. Stewart in The Two Johns had a fair week 3-8.——ITEM: The stock season at the Front Street Opera House came to an ignominious end 1; although business was up to expectations the co. were frozen out of the house by Gorge H. Batcheller, the proprietor, and as they were playing on the commonwealth principle, fell into a wrangle over a division of the receipts; consequently the separation was anything but amicable.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Rosabel Morrison in Carmen 3; small audience; meritorious performance. Eight Bells 6. Prisoner of Zenda 11.——THE EMPIRE (T. F. Murray, manager): Coming: Agnes Herndon 10-12.

WESTFIELD.—THE OPERA HOUSE (A. H. Furrows, manager): Rosabel Morrison 1 in Carmen with a good supporting co. to a very poor house. The Byrne Brothers in Eight Bells 4 to a fair, well pleased audience.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Ensign 1 to fair house; co. good; scenery excellent. Old Homestead 4 to large house, by Archie Boyd and the original supporting co.; splendid performance.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Rosabel Morrison in Carmen 5 gave an excellent performance before a small audience.——ITEMS: Jim the Penman 12 closes the season, which has been excellent.—At the Wilson Opera House 4 the Knights of Columbus Ball was held and was a brilliant affair. Guests were present from many surrounding cities and 150 couples took part in the grand march. About 300 electric lights were used in the decorations.

WALTHAM.—PARK THEATRE (Edward Davenport, manager): Hogan's Alley to good business April 29. A Temperance Town to packed house 4. Coming: Nickerson Comedy co. 24-29.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Daniel Sully in O'Brien the Contractor did light business April 23; an excellent performance was given, the singing of the quartet being fine. The Sawtelle Dramatic co. 26-1, and gave good satisfaction. Bryne Brothers Eight Bells 3.

TAUNTON.—THEATRE (R. A. Harrington, manager): My Friend from India April 27 to the capacity of the house; excellent satisfaction; this was resident Manager Hust's benefit, and his friends showed their good-will by making it a grand success. Hogan's Alley 28 to good house. Waite's Opera co. 3-8 presenting popular opera at reduced prices; co. very fair; the operas were put on in elaborate style. Coming: Old Homestead 17.——ITEM: The season here closed 17. It has been a fairly profitable one.

LYNN.—THEATRE (Dodge and Harrison, managers): Hoyt's A Temperance Town April 30 gave an excellent performance to crowded houses. The Old Homestead 1, with Archie Boyd as Uncle Joshua, to big house. Henry L. Southwick as Richard III. 4 pleased a small house. Hoyt's A Black Sheep's——MUSIC HALL (Dodge and Harrison, managers): House dark.

FITCHBURG.—WHITNEY OPERA HOUSE (Stephen Bogrett, manager): A Temperance Town 3 gave excellent satisfaction to a fair audience. Coming: Eight Bells 11.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Old Homestead was enjoyed by a large audience April 29; the singing by the double quartette was exceptionally fine. The Ensign was given 30 for benefit of the ushers to a large house. The Sages opened 3 for a week to good business. Sousa's Band 10. A Stranger in New York 29.——THE MUSES (Gorman and Simmons, managers): Wood Sisters' Burlesque co. April 29 gave a lively performance to big business. The Nickerson Comedy co. opened 3 for a week to fair business.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Canfield and Richards in A Temperance Town 5 (a benefit to Addie G. Miller, the popular treasurer) to very large and fashionable audience; performance excellent; Mrs. Miller received numerous floral offerings.——ITEM: Mrs. Dudley (Flov Crowell) is seriously ill in Brooklyn, N. Y.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Boston Festival Orchestra April 29 delighted a fair audience. Rose Stewart, Jennie Mae Spencer, Herr Barron Berthald, Signor Giuseppe Campanari, and J. Henry McKinley were the soloists; the concert included the third act of Faust. Andrew Mack played a return engagement 1 in Myles Aroon to large business. Rosabel Morrison 8. Sousa's Band 11. A Stranger in New York 12. Old Homestead 19.——RICH'S THEATRE (A. E. Rich, manager): Seymour's Gay New Yorkers 29-1 to light houses. McCarty's Mishaps 6-8.——ITEM: Andrew Mack closes his season 11. Next season he produces a new play called The Ragged Earl, with a part for Mr. Mack after the style of D'Artagnan in The Three Guardsmen. Buffalo Bill's Wild West comes June 2.

MICHIGAN.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): William H. Crane with admirable support, including Boyd Putnam, presented A Fool of Fortune April 27 before an audience that filled the house. Egypta, a biblical play, interpreted by a cast composed of professional and home talent, gave three performances 29-1 before fair audiences. Coming: John Drew 12. Margaret Mather 17.——GRAND (O. Stair, manager): Wormwood's Monkey Show amused a large number of people week of 3. Coming: In Darkest America 10-12.——LOCKERBY HALL (A. L. Lockerby, manager): The Lady Bicycle Races attracted crowds week of 3.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): W. H. Crane April 29 in A Fool of Fortune delighted a large and enthusiastic audience; he was ably supported by Effie Shannon. Coming: Darkest America 7, 8.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Darkest America 3 pleased a large audience.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): House dark.——STAR THEATRE (Fred B. Mead, manager): The Cosmopolitan Specialty co. closed a good week's business 1; they gave a fair performance.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): Kellar April 29 to a very large house.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Coming: Nep-Scoville co. 10-12. Toledo Minstrels 14.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, proprietor and manager): Shore Acres April 21 was witnessed by one of the largest audiences of the season; the co. was inferior to the one which produced the play here before. Darkest America 27 to a fair and enthusiastic audience; co. a little above the average colored aggregation. Kellar 28 had a fair audience; entertainment was of unusual marvel; house dark 3-8. Coming: John Drew in Rosemary 11.——GRAND OPERA HOUSE (W. H. Powelson, manager): House dark.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Werner Comedy co. April 26-1 to excellent business; the serpentine dance by Cora Werner was one of the best ever seen here.

WINONA.—OPERA HOUSE (J. Straslipka, manager): The Wood Jersey co. to good business week of April 26. Coming: Ellen Beach Yaw 19.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Prodigal Father April 30 to full house; excellent co. Coming: Nashville Students 7.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Prescott and Torrey's Comedy co. April 29 to small houses; performance fair.

DULUTH.—THE LYCEUM (L. N. Scott, manager): Shore Acres April 16, 17 to large house. William H. Crane 19 to S. R. O. Nat Goodwin 26 to crowded house; splendid satisfaction.

LITTLE FALLS.—GROSS OPERA HOUSE (Philip J. Gross, manager): House dark 3-8.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (P. W. Mear, manager): A Game of Love April 23 by home talent to good audience.

MISSOURI.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): His Daughter by local talent 4.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Margaret Mather with strong co. in Cymbeline April 28 to good house; pleasing production. Ellen Beach Yaw Concert co. 30 to fair business. Eugenie Blair 4, 5. De Wolf Hopper 15.——THE CRAWFORD THEATRE (E. S. Brigham, manager): Freeman's Comedy co. in A Railroad Ticket 4, 5.——ITEM: While the regular season is about closed, local theatregoers will still have opportunity for Summer amusement, as plans are being formed for an open air theatre.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): House dark. Acme Concert co. 7. Wilkerson's Combination (local) 10. Oratorical Contest (local) 14. Star Comedy co. 19. Nancy Gilson and Joseph O'Mera 29.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Steel and Cooper's Minstrels April 28 (return date) to crowded house.——HARDIN COLLEGE CHAPEL (Ross and Millian, managers): The Schuberts in concert 29; large house; every one pleased. Acme Concert co. 8.

MONTANA.

BUTTE. MURRAY OPERA HOUSE (John Maguire, manager): Fanny Davenport, supported by an excellent co., presented Fedora and La Tosca April 29, 30 to big houses at advanced prices. The stock co. of the Murray makes its initial bow to the Butte public 3 in The Two Orphans.——UNION FAMILY THEATRE (Dick P. Sutter, manager): Monte Cristo week of 26 to good business. Frank Linden made a big hit as Edmund Dantes.——ITEM: Georgie Haynes has been re-engaged as leading lady of the Union Stock co.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): House dark. Coming: Ida Fuller and co. 10.

GREAT FALLS.—GRAND OPERA HOUSE (A. J. Shores, manager): Coming: Ida Fuller, assisted by vaudeville artists, 7.

NEBRASKA.

LINCOLN. THE LANSING (John Dowden, Jr., manager): De Wolf Hopper in El Capitan April 28 to large and delighted audience. De Witt Talmage 29.——THE FUNKE (F. C. Zehrung, manager): Woodward Theatre co. 26-1 to good houses in Paul Davant, Cotton Spinner, Snow Ball, Arabian Nights, Three Silk Hats, and The Brothers Vandenburg Benefit performance 3, first performance of Baby Josephine. May Festival 4, 5. Ellen Beach Yaw 6. Bittner Theatre co. week of 10.

FREMONT. LOVE'S OPERA HOUSE (George J. Coddington, manager): The Madison Square Theatre co. closed a fairly successful week 1. Coming: Ellen Beach Yaw 11.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): House dark.

HASTINGS. KERR OPERA HOUSE (W. Schellok, manager): Madison Square Comedy co. April 19-24 to good business.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The Ensign was presented for the benefit of the ushers April 29, and drew a good audience. Coming: The Glenwood Dramatic co. produce A Celebrated Case 7, under the management of E. W. Fernald.——ITEM: The Elks are to tender a reception to their female friends at their new lodge room 12.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Sousa's Band 5 and matinee——BIJOU (W. H. Ashton, manager): Professor Carpenter, Hypnotist, 3-8 amused fair houses. Hands Across the Sea 10-12.——NEW PEOPLE'S THEATRE (William Cobb, manager): House dark.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): The Paul Scott Comedy co. in Master and Man, Lost in London, The Streets of New York, and Condemned to Death 3-6; performance fair; business light.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): A Temperance Town drew fairly and pleased April 29. The Old Homestead 6.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): E. H. Sothern filled a profitable engagement 3-8 in An Enemy to the King; co. excellent and performance a success.——H. R. JACOBS' THEATRE (M. J. Jacobs, manager): Coon Hollow 3-8 was a pleasing performance; business satisfactory.——ITEMS: This is the last week of the season at the Newark and Jacobs' houses. Waldmann's will continue open till the last of May.—Sells Brothers' Circus will exhibit here 24.—The management and executive staff of the Newark Theatre will benefit 10, when Myles Aroon will be presented.—Leonard Gray will give a musicale in Wissner Hall 26, at which Kate Hart, soprano, and Frederick Eustice, conductor of the Lillian Russell Opera co., will take part.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): Lewis Morrison, ably assisted by Florence Roberts and a competent co., presented Faust to a good house 3; performance excellent and gave perfect satisfaction; the scenic effects are very fine.——LYCEUM THEATRE (A. H. Simonds, manager): Nellie McHenry presented A Night in New York to a fair house 1; the specialties, which are bright and up to date, are very pleasing. Coming: The Dazzler 8.——ITEMS: Nellie McHenry closed her season here 1, and Morrison's Faust 3.—Colonel Morton, of the Star Theatre, is to be tendered a benefit 12, the attraction being The Widow Goldstein.

HOBOKEN.—LYRIC THEATRE (William Black, manager): Santanelli, the Hypnotist, 3-8 to excellent business. Dan Sully in O'Brien the Contractor 10-15.——ITEM: Charles Davis, manager of Robert Ingersoll, and Mr. Victor, of Davis and Keogh, were visitors at the Lyric 6.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Man in the Iron Mask April 29 to good business; performance very fine. Joshua Simpkins 6.

PLAINFIELD.—MUSIC HALL (Geo. H. Willy, manager): House closed for season.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Smyth and Rice's co. presented My Friend from India April 30; performance very fine one and thoroughly enjoyed. James Tindall's Ideals, composed of local amateurs, appeared 4, 5 for the benefit of the Police Relief Fund; the house was packed at each performance, and the boys all acquitted themselves admirably. Coming: Hoyt's A Contented Woman 13. Pete Baker and the Noss Jollities 17-22.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The Prisoner of Zenda April 28; performance good; light business.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): The Stowaway with a good co. did a fair business 3-6. E. S. Willard in The Middleman 7, and The Professor's Love Story 8. The Great Northwest 10-12. The Boys of Kilkenny 13-15.——HARMANUS BLEECKER HALL (Woodward and Veyer, managers): Jack and the Beanstalk closed a series of four performances and the co.'s season 1, and returned to New York. May Festival of Albany Musical Association 5, 6. Francis Wilson in Half a King 7. The Prisoner of Zenda 8. Roland Reed in The Wrong Mr. Wright 10.——PEARL STREET THEATRE (John J. Carlin, manager): This house was reopened 3 by the Henry Burlesque co. to good business; the co. includes Mollie Whitten, Hattie Pond, and Ethel Legere; they play Courted into Love and The Artistic Model.——GAIETY THEATRE (Agnes Barry, manager): The French Folly co. opened 3 to good business and gave an up to date performance. A Warm Time precedes an olio in which Gentrude Frey, Regley and Lee, Marie Barbier, Bradford and Nunn, Jessie Woods and Bella Irving, Mons. Nizarras, and John Kerr make time fly swiftly and pleasantly. Monte Carlo Burlesque co. 10-15.——ITEM: Messrs. Woodward and Voyer, the new managers of Harmanus Bleecker Hall, have begun improving it; an elegant smoking room has been added; a large list of attractions has already been booked for next season.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Donnelly and Girard in My Friend from India for the benefit of Manager Sweet 4 was greatly enjoyed by one of the largest and most fashionable audiences of season; performance good. Coming: Poughkeepsie Oratorio Concert 7. Euterpe Glee Club Concert (local) 12. W. H. Crane 15. Chauncey Olcott in Sweet Inniscarra 18. Closing Exercise of Y. W. C. A. Physical Culture Classes 22. Kennedy's Players 24. Hamilton Post G. A. R. Memorial Day Exercises 31.——ITEM: Donnelly and Girard close their season 15.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Coming: Roland Reed in The Wrong Mr. Wright 6. My Friend from India 10.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Emily Bancker co. in A Divorce Cure April 24; fair performance to small house. Sowing the Wind 29 to fair house. Hi Henry's Minstrels 3 to packed house; first-class performance; audience well pleased; Arthur Deming and McMahon and King deserve special mention. Coming: Joshua Simpkins 8.——ITEM: J. W. Wallick, proprietor and manager of When London Sleeps co., has closed season, and is here for the present.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (A. N. David, manager): Coon Hollow 1 to fair but delighted audience. My Friend from India gave very satisfactory performance to good house 3. Old Homestead co. 8.

OWEGO.—WILSON OPERA HOUSE (J. D. Hutchinson, manager): Maude Hillman co. closed week's engagement 1, having given first-class satisfaction. Hi Henry's Minstrels 5 to big business; audience pleased.

LYONS.—MEMORIAL HALL (John Mills, manager): The Old Homestead, with John Barker in the leading role, 4: fine performance to good business; scenic effects good. May Smith Robbins in Little Trixie pleased a fair audience 6. Kellar 12.——ITEM: Walt Whitman, of When London Sleeps co., is home.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Stuart Robson pleased a good house with his new play, The Jucklins, April 29. Jim the Penman to fair business 30-1; co. mediocre with the exception of H. M. Pith, whose Louis Percival was the best ever seen here. One of the most demonstrative audiences ever gathered here greeted E. S. Willard 3 in The Middleman; call after call was demanded after each act, and Mr. Willard wisely and with good taste responded with a series of consistent pictures instead of getting out of his character by making one of those tiresome, rehearsed curtain speeches so prevalent with many stars; he presented J. M. Barrie's pretty comedy, The Professor's Love Story, 4; business big. The Prisoner of Zenda 6. Roland Reed 7, 8. R. G. Ingersoll 9. Twelve Temptations 10. My Friend from India 11. W. H. Crane 12. Kellar 13-15.——GRAND OPERA HOUSE (G. A. Edes, manager): The regular season of this house closed 29-1 with Agnes Herndon, who appeared in Captain Kate and La Belle Marie to fair attendance; performance ordinary.——ITEMS: A testimonial to Manager Edes, of the Grand, is being arranged.—Andrew Reed is here in the interest of The Prisoner of Zenda.—Roland Reed, Isadore Rush, and

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Mary Myers spent 2 here.—D. A. Bonta is visiting friends in this city.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Spooners, Edna and Cecil, 3-5 to large business, pleasing all who attended. Coming: Hi Henry's Minstrels 12.

JOHNSTOWN.—GRAND OPERA HOUSE (John E. Barrett, manager): Thomas W. Keene presented Hamlet 5 to large house; fine performance; Mr. Keene was ably supported by Mr. Hanford as Claudius, Mr. Lowell as Laertius, and Miss Timberman as Gertrude; Grace Hopkins deservedly shared the honors with the star for her beautiful rendition of the difficult role of Ophelia.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Roland Reed in The Wrong Mr. Wright 5 to S. R. O.; audience well pleased; Mr. Reed was called for and responded with one of his characteristic speeches after the second act. Donnelly and Girard in My Friend from India 8. Frederick Warde in The Merchant of Venice 12.

AMSTERDAM.—OPERA HOUSE (George McClempha, manager): Rush's Excelsior co. failed to please a light house 1. Donnelly and Girard pleased a good audience 6 in My Friend from India. Kennedy Players 10 and week.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Donnelly and Girard, supported by Maud Granger and a fair co., presented My Friend from India 5 to good house. Thomas W. Keene 7, 8. Waite Comedy co. 10 for two weeks.——RAND'S OPERA HOUSE (Gardner Rand, manager): Stuart Robson in The Jucklins 30-1 to good houses. E. S. Willard in The Middleman 6; business and performance good. The Prisoner of Zenda 7. Francis Wilson 8.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Wilbur Opera co. opened their Summer engagement 3 in The Two Vagabonds; the attendance was very large, and the good work of the co., headed by Mary Baker, prima donna, was heartily applauded.——COOK OPERA HOUSE (George C. Gerling, manager): The Great Northwest attracted good houses 3-8; Laura Almonsina, as Nubbins, became a warm favorite, and the balance of the co. was very acceptable. Nina and Burns' Vaudevilles 10-12.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Elroy's Stock co. 3-8 presented The White Squadron, Unknown, Land of the Midnight Sun, The Heart of Maryland, Paradise Alley, and She to pleased and paying audiences. This attraction will close the regular season at this house.——AUDITORIUM (Johnson and Grady, managers): Pender and wife, magicians; DeVilla, ventriloquist; Dubees' cats, dogs, and monkeys, and Mark Bennett, vocalist, on the bill for 3-8.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): House dark 5-12.

ONEONTA.—THEATRE: J. H. Porter Lyceum Theatre co. to fair business 3; co. good.

COHOES.—CITY THEATRE (Williams and Powers, managers): Beyond the Rio Grande, by local talent, to large audience 3; fair performance.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Thomas W. Keene presented Richard III. before a large and appreciative audience. Charles Hanford, as the Earl of Richmond, scored a hit. Daniel E. Ryan Dramatic co. in repertoire week 2-10.——TOWN HALL (Leonard and Eddy, managers): House dark.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The Elroy Stock co. closed a fairly successful week's engagement 1. Bills for latter half: In the Heart of Maryland, She, and Paradise Alley. Hi Henry's Minstrels 8.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Minstrel and Kirmess (local) April 29-1 to fair business. Jim the Penman booked for 3; failed to appear. My Friend from India 7.——SINK'S OPERA HOUSE (James H. Searles, manager): Howe's Animatiscope (return date) 1 delighted a large audience; excellent entertainment.——ITEM: My Friend from India will close the Winter season. The house will be kept open for engagements during the Summer.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): George H. Summers' Comedy co. 10-15.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): The Old Homestead 7.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Hennessey Leroyle in Other People's Money April 29 to fair business; satisfactory performance. Coming: Chauncey Olcott 27.——ITEMS: The regular season of the Opera House will close 27 and the Summer season opens 28.—Charles Forrester, of the Human Hearts co., will manage a stock co. organized for the Summer season, playing a circuit composed of Corning, Penn Yan, Auburn, and Syracuse, one night a week in each city. A strong repertoire has been selected, and the co. will include Mr. Forrester and his wife, Hope Forrester, Clara Pryor, Walter Horton, Gerard Anderson, and others.—Hennessey Leroyle closed his season here 29.—Percy K. Bowles, of The Other People's Money co., will join The Walking Delegate co. at Tremont Theatre, Boston, 15 for Summer season.—James Sayre, manager for Other People's Money co., will manage a concert co. through New York State during the Summer season.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Hi Henry's Minstrels 10.——ACADEMY OF MUSIC (F. D. Leland, manager): House dark.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): The Twelve Temptations 5 to packed house, and gave excellent satisfaction. Volney B. Cushing lectures 10.——ITEM: Manager Bassett intends keeping the house open during the Summer.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Jim the Penman, with Harrison B Wolfe in the leading role, delighted a fair house April 29. Maude Hillman co. opened a week's engagement in A Ring of Iron to good business 3, and gave excellent satisfaction. Ullie Akerstrom 10-15.——BIJOU THEATRE (A. A. Fenyvessy, manager): The New Henry Burlesque co. was fairly well attended 29-1; audience pleased. The benefit given by local talent for the attaches of this house was a big success 5. House dark 10-15.

PLATTSBURG.—THEATRE (W. A. Browne, manager): Hoyt's A Black Sheep 3 to an immense audience; performance gave excellent satisfaction. Jim the Penman 7.

GLENS FALLS.—OPERA HOUSE (F. F. Pruyn, manager): Edward Rush's Excelsior April 29 to small audience; performance very poor. Kennedy Players opened with The Two Orphans 3 to big business. Midnight Express 4 and Two Thieves 5; performances very good. Coming: Chauncey Olcott in Minstrel of Clare 21.

PORT JERVIS.—OPERA HOUSE (Jacob Kadle, manager): Hi Henry's Minstrels 4; receipts $446; excellent performance. Coming: Lorane Holl'is in repertoire week of 17 (return date).——ITEM: Ed Royce and M. J. Latham, of this place, are features of Hi Henry's musical force, and are rounding out their third consecutive season with the organization.

HUDSON.—OPERA HOUSE: Arabian Nights and Meadow Sweet, by Hudson Players' Club, for benefit of City Hospital, 4, 5, had full houses both nights. The Old Homestead (William Warmington, manager) 6.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Coon Hollow April 29; fair business; performance satisfactory. Jim the Penman 5, 6; performance excellent; everybody pleased. Coming: Edison's Projectoscope 10, 11.——ITEM: The Stowaway booked for 7 canceled.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Roland Reed closed the season here 3 with The Wrong Mr. Wright to big business.——ITEM: Messrs. Knowles and Gardner have booked a number of good attractions for next season.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Old Homestead April 29 pleased a fair house. Summers' Comedy Players, presenting Pavements of Paris, The Black Flag, Rip Van Winkle, My Old Kentucky Home, Thrown on the World, Velvet and Rags, and Guilty Without Crime, opened to S. R. O. 3 and had large and well pleased audiences during the week; the co. is far superior to any popular price attraction ever seen here; the spectacular dances of Ermani were particularly pleasing. Coming: Yale's Twelve Temptations 13.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Roland Reed in The Wrong Mr. Wright pleased fair audience. The Twelve Temptations drew a good house 3; performance surpassed anything of its kind seen here this season; audience delighted.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): May Smith Robbins in Little Trixie to fair business 3.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): The Waite Comedy co. (Western co.) 3-8 made a great hit, playing to packed houses nightly. The Old Homestead 10. The Kennedy Players 17-22.——ITEMS: The Tenth Separate co. will enjoy a smoker 11 and have as entertainers Dan Quinn, the Three Murray Brothers, and Hubert De Laffe. The C. M. A. (local) will produce The Crusaders 28.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Charles H. Yale's Twelve Temptations April 29 to good house; pleasing well. Roland Reed in The Wrong Mr. Wright 4 highly pleased large audience. Coming: Frederick Warde 11. Little Trixie 15. Alabama 18.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Roland Reed in The Wrong Mr. Wright drew a large audience April 30. The Old Homestead filled the house 1. Coming: Charles H. Yale's Twelve Temptations 11.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): House dark. Little Trixie 5.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Hi Henry's Minstrels 6. High School Musicale 7. Hoffman's Extravaganza 11.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Twelve Temptations to good business 1. Coming: Frederick Warde 10. Colonel Ingersoll 11. William H. Crane 13.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): The Choral Union, under the direction of William R. Chapman, gave a successful concert 4; the Enterpe trio were unusually fine. Coming: The Hudson Players, headed by R. A. M. Deeley, will be here 10, under the auspices of the Athletic Club, and are assured of a full house. Ward's Comedians 11.——OPERA HOUSE (J. F. Gaylord, manager): House dark.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): The Buckler Stock co. April 19-21 to very light business; co. very poor. General Rosser 10-11.——ACADEMY OF MUSIC (Crawford and Pence, managers): Portsmouth Club presented Princess Bonnie April 29 to big house; audience delighted.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Coming: Ida Fuller 14. Primrose and West's Minstrels June 1. Ward and Vokes in A Run on the Bank 5. Twelve Temptations 11, 12.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): House dark.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): Crawford's Claim by local talent April 29 to good business.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): House dark.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): A local concert for the benefit of the Dayton Police Department April 29 to crowded house; enjoyable affair. The Philharmonic Society, a local organization, gave its annual concert 30 to good attendance. Watkins Mills, the English basso, was the chief soloist and delighted his auditors. Coming: John Drew in Rosemary 14.——PARK THEATRE (Harry E. Feicht, manager): Flynn and Sheridan's The City Sports co. 29; good business; the specialties were pleasing and some exceedingly clever. Mlle. Mena in her contortion act, Lillian Jerome and Gertie Sawyer, grotesque dancers, and George B. Snyder and Harry Buckley, musical team, coming under this head.——ITEMS: Lou Breene, the stage carpenter of Park Theatre, who has been seriously ill, is now on a fair road to recovery.—The City Sports co. closed the season of the Park Theatre 1.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): House dark; season closed here.——ITEM: The Summer vaudeville theatre, the Casino, opens 31 with Prince O'Kabe's Japanese co.; vaudeville performances will be given each week.

NEWCOMERSTOWN.—CITY OPERA HOUSE (I. S. Loos, manager): Rice's Merry Makers April 28, 29 to light business. Coming: The Chopin Ladies' Orchestra 8.

NORWALK.—GARDEN MUSIC HALL (L. C. Bradley, manager): House dark week of 10.——ITEM: Nellie Leona left here 1 to join Ringling Brothers' Circus.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Shore Acres April 29 to fair business; finest performance ever seen here.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): House closed for season.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Frost and Fanshawe's Repertoire co. in East Lynne 3 and The Country Postmaster 4; houses fair; Mabel Frost and A. L. Fanshawe are very fair, but the rest of the co. is very poor. Professor Leed, the Hypnotist, and his Specialty co. 10-15. Edison's Projectoscope Combination 17-22.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): House dark, season having closed.

SALEM.—GRAND OPERA HOUSE (Elliott and Gerger, managers): Elks' Minstrels to a packed house April 29, and gave a splendid performance. De Pasquali Grand Opera co. 3 to small house. J. C. Lewis in Si Plunkard May 7.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Shore Acres April 28 presented a pleasing performance to a good audience. Walter A. Baldwin's Repertoire co. opens for week of 10.——ITEMS: H. G. Hyde, who is favorably remembered as one of the members of the firm of Hyde and Bates, who controlled the Faurot for several seasons, assumed charge of the house 1. During the Summer he will make many needed changes in the house, and expects to expend about $5,000 in repairs, decorations, new scenery, etc.—Norah Lamison, of Richard Mansfield's co., and Frank McGinnis, of On The Mississippi, are in the city, this being their home.—B. C. Faurot, owner of the house, has brought suit against the late Livermore-Sweetzer management for the sum of $2,000 for damages to the theatre during their management.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): Holden Comedy co. April 29-1 at popular prices to fair business; good satisfaction.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): A Breezy Time 6.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, manager): The Geisha with an excellent co. to splendid business 3, 4; Dorothy Morton and Violet Lloyd carrying off the honors by their excellent work. A Contented Woman 10.——HIGH STREET THEATRE (Albert Ovens, manager): Sidetracked 3-5 was received by fair houses; performance seemed to please. A Baggage Check 6-8.——ITEMS: Owing to a severe cold Dorothy Morton was only able to appear at the first performance.—A Contented Woman will close the season at the Great Southern 10.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Stuart Robson in The Jucklins April 15; splendid performance to good business. Nancy Hanks was announced for 26 but canceled, as they closed in Dayton.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Holden Comedy co. 3-8; business opened good.

GALION.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Kline's Cinematographe April 29-1; pleasing fair houses.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): In The Name of the Czar drew fair houses for the week closing 8; the piece is of the usual Russian melodrama style, with an American always on hand at the right moment.——AUDITORIUM: Plunket Greene gave song recital to good house 5.——ITEM: Lake Erie Park and Casino opens season 15 with J. K. Emmet and co., Pearl Andrews, Fielding, Tom Mack, the Unique Trio, and numerous other attractions.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Shore Acres was greeted by fair and appreciative audience 1.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Alabama Concert co. gave a minstrel performance 5 to large audience; co. very poor. Elyria Orchestral Club 10. Scott Raymond's Comedians 17-22.

OREGON.

ASTORIA.—FISHER'S OPERA HOUSE (L. E. Selig, manager): E. J. Heron and Lottie Williams with W. R. Dailey's Comedians in A Nutmeg Match and A Bunch of Keys April 26, 27.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Smallies Grand Concert co. April 29 to fair business; performance good. The Dailey Comedians in Nutmeg Match 29. Bunch of Keys 30.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Teresa Carreno in a musical entertainment of a high order drew a fair and pleased audience April 28. Frederick Warde and a strong co. presented King Lear to a very good and well satisfied audience 30; appropriate scenery and fine costuming. The Flints, hypnotists, began a week's engagement 3 to fair business. They are assisted by Ida St. Claire, a singer of ability. Italian Opera co. 10. Sousa 18.——ITEM: THE MIRROR in its new dress is a thing of beauty, and greatly admired here.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Frederick Warde April 28, 29 with matinee, playing King Lear, Merchant of Venice, and Richard III., all to fair business. Ullie Akerstrom 3-5 with matinees, playing The Sultan's Daughter, Miss Bora, The Pride of the Circus, A Beautiful Slave and Nan, the Beggar's Daughter, all to good business and pleasing all.——ACADEMY OF MUSIC (M. H. Burgunder, manager): The Dazzler 29-1 to fair business; the co. was inferior to the previous one.——DAVIS' THEATRE (George E. Davis, manager): The season closed with the American Lilliputians 29-1, all to light business.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Messrs. Wagner and Reis, managers): Ullie Akerstrom co. April 28-1 in Sultan's Daughter, Miss Bora, Nan, The Story of a Crime, Little Busybody, Beautiful Slave, and Pride of the Circus to only fair business; enthusiastic audiences; Miss Akerstrom's support is good. Elroy's Players 10-15.

YORK.—OPERA HOUSE (B. C. Penta, manager): Rachel Renard closed a week's engagement in repertoire at popular prices; business very ordinary; plays presented were Ingomar, Too Much Mother-in-Law, Kathleen Mavourneen, In His Power, Alive; or, Alone in London, East Lynne, Fanchon the Cricket, and Jack Sheppard.——ITEM: Harry C. Niles gave a delightful Shakespearean reading 29 at the Out Door Club.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): House dark 3-8.

POTTSVILLE.—ACADEMY OF MUSIC (B. J. Landers, manager): Nellie McHenry April 26 in A Night in New York to fair business; fair performance. The Garrick Club of the U. of P., Philadelphia, in The Rivals 5.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): The season closed here with the cantata entitled The Holy City by local talent April 29.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (J. C. Fish, manager): Svengali April 28-1 to very poor business; fair satisfaction.

WASHINGTON.—CITY OPERA HOUSE (George B. White, manager): Black Patti's Troubadours April 30 to fair business; audience pleased; performance fair. House dark 5-10.

PITTSTON.—MUSIC HALL (C. C. King, manager): House dark 2-10.——ITEM: So many cos. have either closed early or stranded that Manager King has very few attractions for rest of season.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Daniel Frohman's co. presented The Prisoner of Zenda 1. Edward Mawson in the dual role of the masquerading king and the young Englishman was very good; he is ably supported by Benjamin Hendricks as Colonel Sapt, and Benjamin Horning as Fritz. Una Abell as Princess Flavia scored quite a success; she is a very beautiful woman, and an actress of more than ordinary ability; a fair audience was very much pleased with the performance. The Allentown Concert Band gave the last of a series of five concerts 3, and attracted a large audience. The Flora Staniford Repertoire co. opened a week's engagement 4 and drew a crowded house; the co. is very good and the performance gave general satisfaction.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Wang attracted a large and well pleased audience 4. Coming: Clifton Dramatic co. 10-15. Sousa 21.——ITEM: Manager Reis, of New York, was here the past week.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): The Old Homestead pleased a fair audience April 23; John Barker, who was seen here last in The Two Sisters, made a very acceptable Uncle Josh; the rest of the cast was entirely satisfactory, the singing of A. C. Orcutt and the Homestead double quartette being especially good. Wang, with Albert Hart in the title-role, was sung in a very pleasing manner to fair business 27; Norma Kopp, a favorite here, and Frank D. Nelson shared the honors with the star.——ITEMS: Local manager Vail felt decidedly at home among the members of the Wang co., a number of them being from Syracuse, N. Y., where Mr. Vail held a position in the Grand and Wieting Opera Houses for a number of years; William A. Daniels of the co. is a cousin of Mr. Vail, while John Shean, manager of the co. is another old member of the Wieting Opera House staff.

KANE.—LYCEUM THEATRE (Wagner and Reis, managers): Gorton's Minstrels April 28 to S. R. O.——ITEM: They close their season of forty-two weeks on 7, having had a good season.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Creston Clarke in The Last of His Race to well pleased house April 23. Dr. Fitzgerald, hypnotist, to large house 27. Nellie McHenry in A Night in New York 30.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Stuart Robson in The Jucklins April 23 to good business. W. D. Truss and co. Wang 29 pleased a large audience. Coming: Kellar 6.

CLEARFIELD.—OPERA HOUSE (T. E. Clarke, manager): Irvin French closed a week's stand April 23 to fair business; performance good. Edison's Projectoscope 3-5.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Emily Bancker in A Divorce Cure April 22 to good business; thoroughly pleased audience.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Sowing the Wind April 22 for benefit of B. P. O. E.; large house and entire satisfaction.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Stuart Robson in D. L. Hart's new play The Jucklins pleased large business April 25; Mr. Hart, who is a resident of this town, was called before the curtain after the third act and presented with several beautiful bouquets. My Friend from India delighted a good audience 26; performance excellent.——MUSIC HALL (N. H. Brooks, manager): The White Crook played fair business 22-24. The Dazzlers pleased good houses 26-28.

ERIE.—NEW PARK OPERA HOUSE (Wagner and Reis, managers): D. W. Truss and co.'s Wang to poor business April 26. Daniel Frohman's co. The Prisoner of Zenda 28 gave a delightful performance, which was thoroughly enjoyed by the large audience. Harry Kellar entertained large audiences 3, 4. Mrs. Kellar deserving special mention. Augustin Daly's co. presented The Geisha to crowded house 5. Seldom has a more perfect organization been seen here. Dorothy Morton, Violet Lloyd, and Mark Smith met with a very cordial welcome. Coming: The Cecil Spooner co. 10-15.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Mother Goose Fairy Tales (local) 4 to packed house, and pleased all. The characters, some one hundred in number, were taken by children, all very prettily attired in gay costumes. O. Otto Davis Concert co. 6.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Frederick Warde pleased two large audiences in The Merchant of Venice and King Lear, matinee and evening 1. Talented amateurs from Philadelphia, led by A. M. Thackara, produced Petticoat Perfidy, Second Thoughts, and Love Taps for the benefit of St. Joseph's Hospital, of this city, before a crowded house 3.——ORANGE STREET OPERA HOUSE (William O. Frailly, manager): Quadroon Opera co. 10-15.——ITEM: Samuel Josephs, contracting agent of The Sells Brothers-Forepaugh Circus, which appears here June 5, was in this city 6.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): House dark April 29-7. Coming: Hubert and Labadie's Faust week of 24.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Prisoner of Zenda 1.

OIL CITY.—OPERA HOUSE (C. M. Loomis, managers): Wang Opera co. April 30 with Albert Hart in the title-role gave good satisfaction to a [illegible] house. Kellar, magician, 8. Labadie co. 19-24.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Nellie McHenry in A Night in New York to small house April 30. London Gaiety Girls to fair business 3-5.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Gorton's Minstrels 5 to a good house; satisfactory performance.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): The Old Homestead was presented by Thompson and Warmington's co. to fair house April 28, giving good satisfaction. Kellar 5 to good house and pleased as usual. The Spooners 6-8 in repertoire.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): The Prisoner of Zenda delighted a large audience 3. The work of E. R. Mawson and Una Abell produced many curtain calls.——MUSIC HALL (N. H. Brooks, manager): The Bohemian closed the season at this theatre to fair business 29-1.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): D. W. Truss and co. Wang to large audience April 29. Kellar 7. Labdie Comedy co. 13-15.

FREELAND.—GRAND OPERA HOUSE (John J. Welch, manager): House dark April 28-13.

UNIONTOWN.—GRAND OPERA HOUSE (Beeson and Hirsh, managers): Season closed 6 with Herne's Shore Acres to good business; performance satisfactory.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): My Friend from India to a crowded house April 29 for the Elks' benefit. The performance was highly satisfactory and the work of the co. excellent. The Ethel Tucker co. commenced a week's engagement 3 to a packed house. Miss Tucker in Queena 5 deserves commendation for the rendition of her part. Mr. Meldon's work is good throughout, as is that of Eva Westcott.——ITEM: The Ethel Tucker co. will close the Winter season 29 at Brockton, Mass.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Andrew Mack in Myles Aroon April 29 gave a first-class performance to good house. Daniel Sully in O'Brien the Contractor 4 gave good performance to fair house. Local concert by Phenix Cornet Band.

PAWTUCKET.—OPERA HOUSE (Abe Spitz, manager): Daniel Sully in O'Brien the Contractor April 29-1 to satisfactory business. McCarthy's Mishaps 3-5 to good business. Hands Across the Sea 10-12. Uncle Tom's Cabin 13-15. Dazzler 17-19. Jim the Penman 20-22. East Side Club 24. Chimes of Normandy 25. The French Club 26. Monte Carlo 27-29. Trilby 31.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Ethel Tucker co. April 26-1 gave general satisfaction to good business. The repertoire for the week comprised La Belle Marie, An Unequalled Match, Leah the Forsaken, Camille, Queena, A Broken Life, Sea of Ice, A California Thistle, and Mr. Potter of Texas. Daniel Sully in O'Brien the Contractor 6 had a large and enthusiastic audience.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W Keogh, manager): ITEMS: The pecuniary troubles of the Robinson Opera co., which opened an engagement of one week here April 19, culminated in the attachment of costumes and stage effects for unpaid salaries.—Tom Martin and wife, Ruth Akers, the dancer, and three of the chorus, sailed for New York on Monday's steamer, and Manager Holmes, who is still here endeavoring to remove the attachments, hopes to have matters straightened out in time to sail on Thursday with the rest of the co. for New York.

ORANGEBURG.—ACADEMY OF MUSIC (R. H. Jennings, manager): The Cinographoscope 3 and 4 to small but well pleased audiences.——ITEM: This will close the season here.

TENNESSEE.

NASHVILLE.—THE VENDOME (T. J. Boyle, lessee and manager): Katie Rooney's Greater New Yorkers co. opened the centennial season at this house 3 to good business and well pleased audiences. Grau Opera co. 10.——NEW MASONIC THEATRE.——W. A. Sheetz, Business Manager): Punch Robertson and a good co. opened 3 in The Buckeye to good business.——THE TROCADERA (Charles E. Grapewin, manager): A vaudeville co., including Nettie Black, the Franchetti Sisters, and Annie Chance, 3 to good house.——ITEMS: The Tennessee Centennial and International Exposition opened 1 for six months with prospects most flattering for a large attendance. President McKinley touched an electric button in the White House that started the machinery. The attendance on the opening day was about thirty thousand. The musical programme furnished by Bellsted and Ballenberg's splendid concert band is of the very highest order, and the large auditorium, seating 6,000 people, is crowded at each concert.

BRISTOL.—HARMELING OPERA HOUSE (Bunting and Mothner, managers): Princess Bonnie April 30 to largest house of season; the opera was given by home talent, under the direction of Irene McDowell, and was pronounced by all a decided success. Bristol Military Band 7.

MEMPHIS.—GRAND OPERA HOUSE (P. S. Douglas, manager): Holmes Wolford co. in repertoire week of April 26 at popular prices to good houses; a clever co. of actors and specialty people, the singing of Bert C. Gagnon being particularly good.——LYCEUM THEATRE (John Mahoney, manager): Brady's co. in Trilby 30.——AUDITORIUM (B. M. Stainback, manager): Phinney's United States Band 28.

COLUMBIA.—GRAND OPERA HOUSE (James Y. Helm, manager): Oscar P. Sisson in The Colonel April 15 to a light house but pleased well.

TEXAS.

DALLAS.—OPERA HOUSE (George Anzy, manager): Brady's Trilby co. packed the house April 27, which was a benefit to Manager Anzy. The season here is now closed.

BOWIE.—GRAND OPERA HOUSE (T. H. Weore, manager): House dark 18.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): House dark.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): House dark.

HOUSTON.—SWEENEY AND COOMB'S OPERA HOUSE (Henry Greenwall, lessee, E. Bergman, manager): Trilby by Brady's co. closed the season here with a benefit performance for Manager Bergman April 30; immense house.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): House dark.——ITEM: Captain Thomas' Surprise co. under canvas April 17-27 to good business. Belton Opera House co. held a meeting 22, and re-elected A. J. Embree manager and O. J. Doubek treasurer.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Professor Gunning, hypnotist, did a very fair business week begining April 26.——GRAND OPERA HOUSE (J. B. Rogers, manager): Stock co. week of 26 in Pique to good business; Victory Bateman as Mabel made a hit.——LYCEUM THEATRE (Gates and Ellsworth, managers): Town Topics week of 26 to good houses.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The Grovers presented Our Boarding House April 26 to big house. Excelsior, Jr., 5. De Wolf Hopper co. 27.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Zephra by local talent April 30-3 to large houses; receipts $1,250; the finest amateur entertainment ever given here. Eight Bells 5 to fair house; performance only fair.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Twelve Temptations April 24 fair house; specialties and scenic effects good. Hoyt's A Black Sheep, with Otis Harlan in the

lead, to S. R. O. April 30. Eight Bells 4 to crowded house. Jim the Penman 8.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Byrne Brothers' Eight Bells 7.

BELLOWS FALLS.—OPERA HOUSE: House dark.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (Pace and French, managers): Buckler Stock co. April 26, 27 in Cuba and A Race for Election to small business.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Jim the Penman April 23, 24; business poor; performance satisfactory.—GRAND OPERA HOUSE (Raymond and Stronach, managers): J. E. Toole in Killarney and the Rhine 25-29; business and performance fair.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): House dark.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Coming: Brady's Trilby co.

POCAHONTAS.—ACADEMY OF MUSIC (G. B. Forster, manager): The Alice Byno co. played a return engagement week of April 26 to fair business, repertoire consisting of Pygmalion and Galatea, A Wife's Honor, A Woman's Devotion, Street Waifs of New York, Peck's Bad Boy, and Kathleen Mavourneen. Spark's Railroad Shows 4 to S. R. O.; performance excellent.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): House dark; season closed.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Columbia Opera co. in Fra Diavolo and Chimes of Normandy April 19, 20 to light business; the singing and acting of the co. deserved larger attendance. An entertainment given by the Local Lodges of Elks and Foresters on 21 was a great success. An American Girl was presented by local amateurs 24, and was well received.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): House dark.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Pasquali Opera co. April 22 gave one act each of Martha, Faust, and Cavalleria Rusticana very acceptably; business fair. Washington Jefferson Glee Club 26 filled the house. A Contented Woman 11. Seebock, pianist, 14.—GRAND OPERA HOUSE (Charles A. Feinler, manager): The Flints closed a very successful week 24; the house dark 26-6. Katie Rooney co. 6-8.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): The Oscar P. Sisson Comedy co. was tendered a benefit by the citizens 3, when they presented A Jay from Jaysville to a large and well pleased audience. Wild Oats was repeated 4.

WESTON.—R. P. CAMDEN OPERA HOUSE (J. B. Finster, manager): Fitz and Webster in A Breezy Time to good business; receipts $230; audience well pleased.—ITEM: House closed 4 for season.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): House dark.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Choral Union Concert had a well filled house April 29. Coming: The Crows in repertoire for week ending 8.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, manager): Phantograph Vaudeville co. 2-5; fair business. Coming: Morgan-Gibney co. 17-22. A Railroad Ticket 30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Clement Brainbridge co. in Alabama April 29 to a big house.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Daisy, the Missouri Girl April 22 with Sadie Raymond and Frederick Raymond in the leading parts; good co. and fair house. Beach and Bowers' Minstrels 3.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Daisy, the Missouri Girl 6. Little Miss Chicago 14.

BARABOO.—THE GRANDE (F. E. Shults, manager): William L. Roberts and co. in Faust April 29 to fair and very appreciative audience. Concert by the Grande Band 3; full house; pronounced a complete success. Coming: Erminie by local talent 11.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Columbia Comedy co. week ending 1 to crowded houses; audience well pleased. W. S. Cole's Vaudeville co. in Mikado Up to Date 3-5; good houses; general satisfaction.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): William H. Crane in A Fool of Fortune April 29 to S. R. O. Marie Wellsley's Players in repertoire to fair business 3-8. Aunt Jerusha co. to poor house April 26, 27; co. poor.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Zanzic, the Conjurer 1 to crowded house; good satisfaction.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Christopher Bach's Symphony Orchestra of Milwaukee 3 to a large and very appreciative audience. Rev. P. F. Matzinger, of Chicago, delivered an illustrated lecture entitled "A Camel Ride to Mt. Sinai" 4 to a crowded house.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Ennor, manager): Dame Firefly (local) to fair houses April 28, 29. Daisy, the Missouri Girl 3 to small house; performance good. Beach and Bowers' Minstrels 6.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Sadie Raymond gave a very good performance of A Missouri Girl to a small house April 29. Beach and Bowers (return date) 1 to a fair house; good performance. Phantograph and vaudeville co. 11-13. Beach and Bowers' Minstrels gave a first-class performance to a large audience April 19-22. Pinafore was well rendered to large audiences by local talent 21, 22. Sadie Raymond in A Missoury Girl 29. Beach and Bowers' Minstrels 1.—KLAUS HALL (Guerin Schumacher, manager): Frank E. Long closed a successful week 24 of popular plays at popular prices to fair audiences; co. first class.

WYOMING.

CHEYENNE.—CAREY'S OPERA HOUSE (E. F. Stahle and Bailey, managers): De Wolf Hopper in El Capitan to a large and enthusiastic audience; receipts $800; the largest in seven years. Coming: Mr. and Mrs. Russ Whytal in For Fair Virginia 8.

CANADA.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): The Madison Square Summer Opera co. opened to a very large audience 3 in Said Pasha; the opera went very smoothly, and the co. should show to better advantage with a few more rehearsals; Lizzie Gouzalas, in the role of Serena, was charming; she has a good soprano voice and made a pleasing impression; William Ryley Hatch, the baritone, has a powerful voice and is thoroughly capable; Al. Leech's dancing specialties made a great hit. Tar and Tartar, with Beatrice Goldie as Farina, is announced for 10-15.—MASSEY MUSIC HALL (I. E. Suckling, manager): The Philharmonic Society gave The Earl King's Daughter, with a chorus of 140 voices, an orchestra of thirty members, and R. Watkin Mills and Detta E. Zeigler, solo vocalists, to a fairly good house 4. Signor Foli 12.—BIJOU THEATRE (H. H. Lamkin, manager): An excellent bill is provided week of 3, and includes T. J. Farron, Spalding and Bartrom, Viel, Fräulein Bertha Wagner and Herr Bruno Arnim, Payne and Craypo, and The Motograph, to good business.—ITEM: The performances of Damon and Pythias, The Colleen Bawn, and Doris, under the auspices of the K. of P., will be transferred from the Princess to the Grand Opera House; the opening performance will take place 11.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): Wilton Lackaye opened in Dr. Belgraff 3 to rather light business; the play is clever if a trifle sombre, and the co. exceptionally good; Mr. Lackaye's new play, King and Player, will be given 5. Thomas W. Keene in repertoire 10-15.—THEATRE ROYAL (Sparrow and Jacobs, managers): The Boys of Kilkenny, with Townsend Walsh, the author, in the leading role, opened 3 to good business; the play presents an interesting picture of life in Ireland. Slaves of Gold 10-15.—THEATRE FRANCAIS (W. E. Phillips, manager): Stock co. presented Esmeralda 3 to good business; the cast is excellent, including all the old favorites and a newcomer, Catherine Angus, who did some excellent work; Lydia Yeamans Titus headed the vaudeville bill and made a big hit. The New South 10-14.—ITEM: The T. M. A. benefit will take place at the Queens Theatre 14.

LONDON.—GRAND OPERA HOUSE (A. E. Route, manager): Coming: The Geisha 12. Margaret Mather in Cymbeline 20.—ITEM: Manager Route has leased four acres of ground in Springbank Park, a Summer resort, four miles from the city, and is putting up a theatre for the production of light opera and vaudeville. The theatre will open 24.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Signor Foli, basso, assisted by Marie Van Der Veer Green, contralto, and Rudolph Von Scarpa, pianist, in grand concert April 29 to a large and critical audience; Signor Foli is the possessor of a magnificent voice, and received quite an ovation.—MECHANICS' INSTITUTE (T. B. Hanington, manager): Murphy's Vaudeville and Comedy co. 2-4 to good business; a number of new specialties were added to bill on 3, and were greeted by a packed house; good performances.

QUEBEC.—ACADEMY OF MUSIC (Fred W. LeClair, manager): My Friend from India April 26-28 to good business, and was much enjoyed. R. C. A. Minstrels (local) 4. Signor Foli 6. Grand Parade 10-15.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): Mackay Opera co. in repertoire April 26 and week to very good business; the co. is well balanced and gave general satisfaction; the operas were all well staged and costumed; Ada Palmer Walker, the prima donna, and Dan Young, in the principal comedy roles, were both prime favorites, and their efforts were ably seconded by every member of the co.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): The Woodstock Minstrels gave a splendid performance April 30 to big business; the specialties were of a high order and exceedingly clever, among the best being the club swinging and juggling by Fred Patrick, the buck and wing dancing by Charles Hogan, and the amusing and original sketch, Fun in a Gymnasium, by Billy Farrell, assisted by several members of the co.; the very intricate and fancy drill exercise given by the co., under the able leadership of Charles Shedden, was also very well done; others worthy of special mention are Ed. Tanney, George Bennis, Hector Sutherland, Arthur Garthwaite, and Master Patrick. Coming: The Geisha 11. Woodstock Minstrels (return) 24.—ITEM: Among the interested spectators at the minstrel performance 30 were Manager James Tuttle, of the Brantford Opera House, and several members of the Brantford Minstrels.

KINGSTON.—MARTIN'S OPERA HOUSE (M. C. Martin, manager): House dark.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): McKay Comic Opera co. opened to good business 3 for a week at popular prices; good co. Coming: Schumann Ladies' Orchestra 17.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Arion Club Concert amateurs April 24; excellent performance; poor house. Columbia Opera co. 3-8. Primrose and West Minstrels 19. Ward and Vokes 21. Signor Foli 25.—DUNN HALL (W. Boult, manager): Coming: Madame Bishop Johnston Concert co. 8.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Madison Square Opera co. presented Said Pasha 1 to a good audience, and gave a wretched performance; they had no scenery nor orchestra; the audience hissed the performance, and went away dissatisfied. Ferris, the hypnotist, opened a week's engagement 4. The Geisha 10. Garrick Club 15. Margaret Mather 22.

BERLIN.—OPERA HOUSE (George O. Philip, manager): House dark.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): The Masout, by Ogdensburg, N. Y., Amphion Club, gave a fair performance to a fair house April 29; Madame Arcand as Brettina and Dr. Musgrove as Lorenzo were excellent. Cinematographe 3-5 to good houses. Amateur minstrels (local) 7.

BELLEVILLE.—CARMEN OPERA HOUSE (A. Lesser, manager): Watkin-Mills co. 3; performance good to a fair house.—POWER'S OPERA HOUSE (T. P. J. Power, manager): House dark 3-8.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): House dark 3-8.—GRANT'S MUSIC HALL (Grant Brothers, managers): Josie Mills co. 3-8 in Silver King, M'Liss, and Only an Irish Girl to large audiences; Wilbur Mack, the comedian, is a favorite in the vaudeville bill.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADA REHAN (Augustin Daly, Mgr.): Boston, Mass., May 3-15. New York city 17-22. Chicago, Ill., 24-June 5.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ALABAMA (Clement Bainbridge, mgr.): Buffalo, N. Y., May 10-15.

BECK, CRAVEN AND BRACKETT: Hartford City, Ind., May 10-12. Montpelier 13-15.

BOYS OF KILKENNY: Albany, N. Y., May 13-15.

BRAND OF CAIN: Chicago, Ill., May 10-15.

BOSTON COMEDY (H. Price Weber, mgr.): St. Johnsbury, Vt., May 6-11, Lyndonville 12-17.

BALDWIN MELVILLE: Lima, O., May 10-15.

BENNETT-MOULTON COMEDY (Monte Thompson, mgr.): Waterbury, Conn., May 10-15.

COOK COMEDY: Woonsocket, R. I., May 10-15. Lawrence, Mass., 17-22.

CUMMINGS COMEDY: Washington, D. C., May 10—indefinite.

CLARA TURNER: Branford, Conn., May 3-10, Readsboro, Vt., 12-22.

CROW SISTERS: Winona, Minn., May 10-15.

CULHANE-ST. FELIX (Will E. Culhane, mgr.): Wytheville, Va., May 10-12. Pocahontas 13-16.

COON HOLLOW (Al. Caldwell, mgr.): Harlem, N. Y., May 10-15.

CRESTON CLARKE: Philadelphia, Pa., May 3-15.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): New York city Jan. 25—indefinite.

CONTENTED WOMAN (Hoyt and McKee, mgrs.): Wheeling, W. Va., May 11, Wilmington, Del., 12, Trenton, N. J., 13, Bridgeport, Conn., 14, Springfield, Mass., 15, Providence, R. I., 17-19, New Bedford, Mass., 20, Brockton 21, Worcester 22, Hartford, Conn., 24, Waterbury 25, New Haven 26.

DANIEL SULLY: Hoboken, N. J., May 10-15.

DARKEST AMERICA (John W. Vogel, mgr.): Owosso, Mich., May 11, Ionia 12, Grand Rapids 13-15, Lansing 17, Pontiac 18, Port Huron 20, Mt. Clemens 21, Detroit 22-28.

DAN MCCARTHY (Jess Burns, mgr.): Newark, N. J., May 10-15, Buffalo, N. Y., 17-22.

DAVIS AND ANDERSON: Folsom, Ia., May 10-15.

8 BELLS (Eastern, W. F. Flack, mgr.): Providence, R. I., May 10-12, Taunton 13, Willimantic 14.

8 BELLS (Western, John F. Byrne, prop.: Walter Loftus, mgr.): Marlboro, Mass., May 12, So. Framingham 13.

ELROY STOCK (Edwin Elroy, mgr.): Williamsport, Pa., May 10-15, Scranton 17-22, Carbondale 24-29.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 28—indefinite.

E. S. WILLARD: Brooklyn, N. Y., May 10-15, Boston, Mass., 17-22.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city May 10-15, Philadelphia, Pa., 17-22.

ETHEL TUCKER: Portland, Me., May 10-15, Lynn, Mass., 17-22, Brockton 24-29.

EUGENIE BLAIR (Robert Downing, mgr.): Minneapolis, Minn., May 10-June 5.

FABIO ROMANI: Baltimore, Md., May 10-15.

FOR FAIR VIRGINIA (Mr. and Mrs. Russ Whytal; Julian Magnus, mgr.): Denver, Col., May 9-15, Pueblo 17, Colorado Springs 18, No. Platte, Neb., 20, Kearney 21, Grand Island 22, Lincoln 24, Sioux City, Ia., 25, Des Moines 26, Cedar Rapids 27, Dubuque 28, Clinton 29.

FOREPAUGH STOCK (Mrs. John A. Forepaugh, mgr.): Philadelphia, Pa.—indefinite.

FERRIS COMEDIANS (Dick Ferris, mgr.): Warren, O., May 10-15, Salem 17-22.

FRANK E. LONG: Ishpeming, Mich., May 10-15.

FRANCIS OWEN: Spring Valley, Ill., May 10-15.

FLORA STANIFORD (Joe G. Glasgow, mgr.): York, Pa., May 10-15, Pittston 17-22.

FREDERICK WARDE: Troy, N. Y., May 13.

GRACE HEZLIP: Perry, Ia., May 10-15.

GRAHAM EARLE (Chas. Rosskam, mgr.): Galesburg, Ill., May 10-17.

GREAT NORTHWEST (Harry St. Ormond, mgr.): Albany, N. Y., May 10-15.

GEORGIA CAYVAN (Charles Burnham, mgr.): Salt Lake, Utah, May 10, 11, Leadville, Col., 13, Pueblo 14, Colorado Springs 15, Denver 17-22, Omaha, Neb., 24-26, Kansas City, Mo., 27-29.

HARPER-DETHICK: Mt. Sterling, Ill., May 10-15.

HOLDEN COMEDY: Decatur, Ill., May 10-15.

IRVING FRENCH: Batavia, N. Y., May 10-12, Warsaw 13-15.

JESSIE MAE HALL: Marion, Ind., May 10-12.

JUNO BARRETT: Amery, Wis., May 10-15.

JIM THE PENMAN: Pawtucket, R. I., May 10-15.

JULIA MARLOWE AND ROBERT TABER (Theodore Bromley, mgr.): Philadelphia, Pa., April 26-May 15, Washington, D. C., 17-22.

JUNE AGNOTT (T. C. Howard, mgr.): Bradford, Pa., May 10-15.

JESSE MILLS (C. H. Haystead, mgr.): Halifax, N. S., May 17-29.

JOHN DREW (Charles Frohman, mgr.): Kalamazoo, Mich., May 11, Grand Rapids 12, Buffalo, N. Y., 13.

KATE CLAXTON: Boston, Mass., May 10-15.

KELLAR (Dudly McDow, mgr.): Buffalo, N. Y., May 10, 11.

KENNEDY PLAYERS: Amsterdam, N. Y., May 10-15, Newburg, 17-22, Poughkeepsie 24-29.

LORAINE HOLLIS: Pawtucket, R. I., May 10-12.

MINNIE MADDERN FISKE: New York city March 2—indefinite.

MY FRIEND FROM INDIA (Canadian: H. Percy Hill, mgr.): Exeter, N. H., May 11.

MADISON SQUARE COMEDY: Nebraska City, Neb., May 10-15.

MYSTERIOUS MR. BUGLE: New York city May 3—indefinite.

MR. BARNES OF NEW YORK: Philadelphia, Pa., May 10-15, Port Jervis, N. Y., 17-22, Buffalo 24-29.

MISSOURI GIRL (Fred Raymond, mgr.): Chicago, Ill., May 10-15.

MYRA COLLINS (Kellam and Harper, mgrs.): Little Falls, N. Y., May 10-15.

MARGARET MATHER: Chicago, Ill., May 3-15.

MIDNIGHT FLOOD: Findlay, O., May 10-12, Marion, Ind., 13-15.

MAN FROM MEXICO (Smyth and Rice, mgrs.): New York city April 19—indefinite.

MIDNIGHT BELL: Chicago, Ill., May 10-15.

NEVER AGAIN (Charles Frohman, mgr.): New York city March 8—indefinite.

OTIS SKINNER: St. Louis, Mo., May 10-15.

OLGA NETHERSOLE (Daniel and Charles Frohman, mgrs.): Philadelphia, Pa., May 10-15.

PRISONER OF ZENDA: Providence, R. I., May 13-15.

PUDD'NHEAD WILSON: Philadelphia, Pa., May 17-22.

PRESCOTT AND TORREY (Frank P. Prescott, mgr.): Worthington, Minn., May 10-12, Le Mars, Ia., 13-15.

PUNCH ROBERTSON: Nashville, Tenn., May 3-29.

PETE BAKER (Sam McCutcheon, mgr.): Schenectady, N. Y., May 10-15, Trenton, N. J., 17-22, Troy, N. Y., 24-29.

PRINGLE COMEDY (C. E. Norton, mgr.): Emporia, Kans., May 10-17.

RUBY LA FAYETTE (J. P. Curran, mgr.): New Orleans, La., March 8—indefinite.

RICHARD MANSFIELD (Hoyt and McKee, mgrs.): Boston, Mass., May 10-15.

ROLAND REED (E. B. Jack, mgr.): Springfield, Mass., May 11, New Britain, Conn., 12, New Haven 13, Paterson, N. J., 14, 15.

SADIE RAYMOND: Chicago, Ill., May 10-15.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Hartford, Conn., May 3-15.

SUMMERS COMEDY (Harry F. Curtis, mgr.): Auburn, N. Y., May 10-15, Fulton 17-22, Watertown 24-29.

SHORE ACRES (James A. Herne; William B. Gross, mgr.): Chicago, Ill., May 3-22.

STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): Fall River, Mass., May 12.

STUART ROBSON: Washington, D. C., May 10-15.

SHEPHARD AND BLANEY COMEDY: Clinton, N. J., May 10, 11, Junction 12, Washington 13, 14.

SMITH AND BLANCHARD COMEDIANS: Cotuit, Mass., May 10, 11.

SAM T. SHAW: Chico, Cal., May 10-16, Nevada 17-23.

STOWAWAY: Paterson, N. J., May 10-15.

THOMAS W. KEENE (Charles B. Hanford, mgr.): Montreal, Can., May 10-15, Quebec 17-19, Ottawa 20-22, Kingston 25, Ogdensburg, N. Y., 26, St. Albans 27, Plattsburg 28, Glens Falls 29.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Berlin, N. H., May 11, Laconia, 12, Concord 13, Gloucester, Mass., 14, Brockton, 15, Taunton 17, New Bedford 18, Fall River 19, Providence, R. I., 20-22, Pawtucket, Mass., 24, Attleboro, 25, Westerly, R. I., 26, Newport, 27, Norwich, Conn., 28, New London, 29.

THE FOUNDLING (Cissy Fitzgerald, mgr.): Salt Lake, Utah, May 12, 13, Leadville, 15.

THE OLD HOMESTEAD (Thompson and Warmington, mgrs.): Newburg, N. Y., May 10, Yonkers 11, Orange 12.

THE DAZZLER (John F. Cosgrove, mgr.): Worcester, Mass., May 10-15.

THE PAIGES: Topeka, Kan., May 10-15.

THE SPOONERS (Edna May and Cecil Spooner; B. S. Spooner, mgr.): Erie, Pa., May 10-15.

THOMAS Q. SEABROOKE: Chicago, Ill., April 19—indefinite.

TEXAS STEER: Providence, R. I., May 10-15.

TWO LITTLE VAGRANTS (Chas. Frohman, mgr.): Chicago, Ill., May 10—indefinite.

ULLIE AKERSTROM (Gus Bernard, mgr.): Elmira, N. Y., May 17-22.

UNCLE TOM'S CABIN (Davis): Cincinnati, O., May 10-15.

UNCLE TOM'S CABIN (Weber's No. 2): Pittsburg, Pa., May 10-15.

UNCLE TOM'S CABIN (Harkins and Barbour, mgrs.): New York city May 3-15.

VAN DYKE AND EATON: Burlington, Ia., May 10-15, Quincy, Ill., 17-23, Davenport, Ia., 24-30, Cedar Rapids 31-June 5.

WARNER COMEDY (Ben R. Warner, mgr.): Winona, Minn., May 10-15.

WAITE COMEDY (Eastern): New York city May 3-10.

WAITE COMEDY (Western: D. H. Woods, bus. mgr.): Troy, N. Y., May 10-22.

W. H. HARTIGAN: Pontiac, Mich., May 12, Williamstown 14, Albion 19, Marshall 20.

OPERA AND EXTRAVAGANZA.

ASKIN OPERA: Kansas City, Mo., May 3—indefinite.

BOHEMIAN OPERA: Selma, Ala., May 10-11.

BOSTONIANS COMIC OPERA (H. C. Barnabee and W. H. MacDonald, props., Frank L. Perley, mgr.): New York city March 16—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Washington, D. C., April 19—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Baltimore, Md., April 26—indefinite.

COLUMBIA OPERA (Charles L. Young, mgr.): Victoria, B. C., May 10-15, Seattle, Wash., 16-22.

DAMROSCH SYMPHONY CONCERT: Philadelphia, Pa., May 29—indefinite.

DE WOLF HOPPER (B. D. Stevens, mgr.): San Jose, Cal., May 17, Stockton 19, Fresno 20, Los Angeles 21, 22, Oakland 24, 25, Ogden, U., 27, Salt Lake 28, 29.

DAMROSCH OPERA: New York city March 8—indefinite.

FRANK DANIELS (La Shelle and Clark, mgrs.): New York city April 19—indefinite.

FRENCH OPERA: San Francisco, Cal., March 15—indefinite.

GIRL FROM PARIS (E. E. Rice, mgr.): New York city—indefinite.

GRAU COMIC OPERA: Nashville, Tenn., May 3—indefinite.

HARRY ASKIN: Kansas City, Mo., May 3—indefinite.

HENDERSON OPERA (David Henderson, mgr.): Chicago, Ill., Dec. 21—indefinite.

ISLE OF GOLD: New York city April 26—indefinite.

JOHN W. ISHAM'S ORIENTAL AMERICA: Leeds, Eng., May 10-15.

LILLIPUTIANS: Davenport, Ia., May 10, 11, Des Moines 12, 13.

LYRIC OPERA: Baltimore, Md., April 26—indefinite.

METROPOLITAN OPERA: Cincinnati, O., April 12—indefinite.

MISS MANHATTAN: New York city March 22—indefinite.

1969: Philadelphia, Pa., April 19—indefinite.

PHINNEY UNITED STATES BAND: New Orleans, La., May 2-July 3.

QUADROON OPERA: Lancaster, Pa., May 10-15.

SHAMUS O'BRIEN: San Francisco, Cal., May 3—indefinite.

SPANISH JUVENILE OPERA: New Orleans, La., April 26—indefinite.

SOUSA'S BAND: Fall River, Mass., May 11, Providence, R. I., 12, Norwich 13, Philadelphia, Pa., 15, Washington, D. C., 16, Baltimore, Md., 17, Harrisburg, Pa., 18, Altoona 19, Pittsburg 20, Buffalo, N. Y., 22.

THE GEISHA: Detroit, Mich., May 10-15.

TWELVE TEMPTATIONS (Charles H. Yale, mgr.): Geneva, N. Y., May 12, Rochester 13-15.

WAITE COMIC OPERA: Hartford, Conn., May 10-22, Albany 24-29.

WILBUR OPERA (Maud Daniel, mgr.): Rochester, N. Y., May 3—indefinite.

WEDDING DAY: New York city April 5—indefinite.

WILBUR KERWIN OPERA: Detroit, Mich., April 12—indefinite.

VAUDEVILLE.

BLACK CROOK BURLESQUE (Joseph Jermon, mgr.): Philadelphia, Pa., May 10-15, Newark, N. J., 17-22, Brooklyn, N. Y., 24-29.

BLACK PATTI TROUBADOURS (Voelkel and Nolan, mgrs.): Washington, D. C., May 10-15.

BIG SENSATION (Flynn and Sheridan, mgrs.): New York city May 10-15.

BRUNS AND NINA VAUDEVILLES: Rochester, N. Y., May 10-12.

CITY CLUB (T. E. Miaco, mgr.): New York city May 10-15.

CITY SPORTS (Flynn and Sheridan, mgrs.): Washington, D. C., May 10-15.

CLARA MORRIS VAUDEVILLE STARS: Philadelphia, Pa., May 10-15.

EXCELSIOR, JR. (Ed. F. Rush, mgr.): Jersey City, N. J., May 10-15.

FAY FOSTER: Baltimore, Md., May 10-15.

FRENCH FOLLY: New York city May 10-15.

GUS HILL'S NOVELTIES (Gus Hill, prop. and mgr.): Detroit, Mich., May 10-15, Cleveland, O., 17-22, Buffalo, N. Y., 24-29.

JOHN L. SULLIVAN EXTRAVAGANZA (Frank V. Dunne, mgr.): Philadelphia, Pa., May 10-15.

JOHN W. ISHAM'S OCTOROONS: Brooklyn, N. Y., May 10-15, Jersey City, N. J., 17-22.

LITTLE EGYPT BURLESQUE: St. Louis, Mo., May 10-15.

LADIES' CLUB (Leonie's): Harlem, N. Y., May 10-15.

LESTER AND WILLIAMS: Reading, Pa., May 10-15.

LONDON BELLES (Rose Sydell's): Buffalo, N. Y., May 10-15.

MONTE CARLO BURLESQUE: Albany, N. Y., May 10-15.

NEW YORK STARS (Gus Hill, prop.; F. D. Bryan, mgr.): Williamsburgh, N. Y., May 10-15, New York city 17-22, Harlem 24-29.

TONY PASTOR: Chicago, Ill., May 10-29.

VANITY FAIR (Gus Hill, prop.; Fred. J. Huber, mgr.): Harlem, N. Y., May 10-15, Jersey City, N. J., 17-22, Brooklyn, E. D., 24-29.

WHITE CROOK BURLESQUE (Eastern): Newark, N. J., May 10-15.

WILLIAMS' OWN (Sam A. Scribner, mgr.): Chicago, Ill., May 10-15, St. Louis, Mo., 17-22, Chicago, Ill., 24-29.

WOOD SISTERS: Providence, R. I., May 10-15.

ZERO (Oppenheimer's): Baltimore, Md., May 10-15.

MINSTRELS.

HI HENRY: Jamestown, N. Y., May 12, Warren, Pa., 13, Oil City, 14, Meadville, 17.

PRIMROSE AND WEST: San Jose, Cal., May 11, Sacramento 12, Portland, Ore., 14, 15, Tacoma 17, Victoria, B. C., 18, Vancouver 19, Seattle, Wash., 20, Spokane 21, 22.

CIRCUSES.

BARNUM AND BAILEY: Greensboro, N. C., May 11, Charlotteville 12, Greenville, S. C., 13, Anderson 14, Augusta, Ga., 15, Atlanta 17, Macon 18, Columbus 19, Montgomery, Ala., 20, Selma 21, Birmingham 22.

BUFFALO BILL: New York city April 26-May 15.

FOREPAUGH-SELLS BROTHERS: Buffalo, N. Y., May 10, 11, Rochester 12.

HUNTING'S R. R. SHOW: Orange, N. J., May 10, 11, Montclair 12, Bloomfield 13, Passaic 14, 15, Port Jervis, N. Y., 17, 18.

JEAVON: Houtzdale, Pa., May 10, 11, Madeira 12, Gazzam 13, 14, Mahaffey 15.

LEMEN BROTHERS: Des Moines, Ia., May 12.

LA PEARL: Marshall, Mich., May 11, Albion 12, Jackson 13, 14, Lansing 15.

PERRY AND MATTHEWS: Neligh, Neb., May 11.

STANG BROS: Menominee Falls, Wis., May 11, Cedarborough 12, Port Washington 13, Fredonia 14, West Bend 15.

WASHBURN: Weir, Mass., May 11, Winchendon 12, Palmer 13, Springfield 14, Hartford, Conn., 15.

WALLACE BROTHERS: Moundsville, W. Va., May 11, Steubenville, O., 12, East Liverpool 13, New Brighton 14, Youngstown 15.

WELSH BROTHERS: Harrisburg, Pa., May 10-15.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Skowhegan, Me., May 10, 11, Fairfield 12, Pittsfield 13, Newport 14, Orono 15, 16.

COYLE MUSEUM: Tama City, Ia., Nov. 16—indefinite.

GENTRY DOG AND PONY CIRCUS: Indianapolis, Ind., May 3-15.

GUS LAMBRIGGER: Nebraska City, Neb., May 10-12.

HUTCHINSON PANTOMIME: Birmingham, Ala., May 10-15.

MASON FAMILY: West Paris, Me., May 11, Lock's Mills 12, Bethel 13, No. Waterford 14, Albany 15.

POWELL (Magician): Philadelphia, Pa., April 26—indefinite.

SANTANELLI (Sam Myers, mgr.): Norwalk, Conn., May 10-15, Bridgeton, N. J., 17-22.

THE SAGES (A. B. McDole, mgr.): Lowell, Mass., May 10-15, Haverhill 17-22, Portland, Me., 24-29.

THE LEES: Charleston, W. Va., May 10-15, Parkersburg 17-22, Zanesville, O., 24-29.

THE FLINTS (Hypnotists; H. L. Flint, mgr.): Hagerstown, Md., May 10-15.

AMONG THE AMATEURS.

Princess Bonnie was recently produced by the St. Paul's Girls' Guild, Steubenville, Ohio. The cast included Lou W. Zimmermann, William R. Davidson, F. William Floto, Curtis Clark, William McD. Dorrington, Robert J. Peterson, Jay R. Sweeney, Enoch S. Pearce, Anna Allison Jones, Laura McLaughlin, and Mrs. Will R. Johnson.

The Brown University students produced at Keith's Opera House, Providence, April 29, a comic opera, The Game King, words by Borden D. Whiting and Frederick W. Arnold, Jr.; music by Edward Warren Corliss. The cast included: Thomas Crosby, Jr., Warren Earl Greene, Walter Stanley Hawkins, Benjamin Ward Grim, James Parker Coombs, H. H. Totten, J. J. Lace, G. W. Rickard, C. Bradley, A. G. Hannan, E. L. Hanson, William Vincent McCready, Herbert Richard Cross, Charles Wayland Towne, and Arthur Crowell Stone.

The Crescent City Dramatic Club, of New Orleans played at Mount Carmel Orphan Hall on April 22 for the benefit of the orphans, the programme consisting of a five-act romance, entitled, Under the Laurels, to a large and well pleased audience.

Cleveland amateurs played A Scrap of Paper at Elyria, Ohio, on April 24. The cast included Edward Butler, C. P. Kelly, P. C. Geoghegan, Thomas Welch, J. C. Norton, L. Doughty, Lillian Bertram, Emma Connelli, Louise Hackman, Anna Crocker, Frances Ellers, and Lillian Welch.

The A. M. Palmer Dramatic Society, of this city, played Our Regiment at the Central Opera House on April 26. In the cast were George Elterich, Victor Lopez, John Elterich, Jr., Arthur J. Maher, Henry M. Pick, Chris Fink, Elizabeth Butler, Elaine Bannon, Lillian Ackerly, and E. Louie Larkin. Letty Love and May Keith introduced specialties between the acts.

The Trinity College Dramatic and Musical Society successfully presented Prince Nit, a comic opera by Alfred Lander Ellis, D. Parsons Goodrich, and W. Tyler Olcott, at Carnegie Lyceum on April 28.

The Mask and Wig Club, of Washington, presented The Mikado at Carnegie Lyceum on April 29. The cast included George P. Robinson, Fred Supplee, W. H. Conley, Arthur Earnest, Charles E. Phelps, M. Le Roy Gough, Paul W. Evans, Sidney Ingles, W. H. Harris, and A. N. Breckenridge. N. Du Shane Clonard was the director.

Altoona, Pa., amateurs presented Iolanthe on April 27, the cast including W. Fitz Cullen, Maurice Fyler, S. Vaux Border, Harry H. Irwin, Richard Snyder, Mrs. J. Mahlon Duganne, Laura Daniels, Mayde Smith, Grace Orner, Edith Mackey, Vanetta Kerlin, Margaret Barr, F. May Galloway, Mary Galloway, Annie Drew, Margaret McGough, Bertha Lyons, Jennie Hampson, Margaret McConnell, Musette Murray, Lizzie Murray, Nettie Hauser, Gertrude Frank, Bessie DeTurk, and Claire Auker man.

MIRROR INTERVIEWS.

J. H. WARWICK.

"I am old now, and feeble, as you see. But in one respect we old men have the advantage of you young ones. You have your future, which is a dream. We have our past, which is tangible and full of memories that we love to cherish. There is an old couplet which runs this way:

"'To change the past Heaven herself hath not the power;
What has been has been, and I have had my hour.'

"My hour upon the stage has long since passed. It was twenty-two years ago that I bid good-bye to the theatre forever, to embark in the profession of the law. But it is an hour which came when the American drama was developing rapidly, and an hour which is full of pleasing personal recollections. Tell you some of them? Well, a few, perhaps, but not many, for I cannot talk long. My strength fails me.

"Sixty years and more ago my recollections of the stage begin. I was a small boy then, and lived in New Haven, Conn. The master of the school I attended was named Lovell, who is known to fame as the author of the schoolbook called 'The American Speaker.' Mr. Lovell was by instinct an actor, and from speaking pieces he taught the boys and girls of the school to enact little plays. We used to perform them in a picturesque old building called Castle Brown, and finally became so ambitious in our productions that public sentiment was aroused against us because of our 'ungodly playacting.' We were forced to stop, but the fever was in my blood. I and my companions, many of whom, by the way, afterward made the stage their profession, improvised a theatre in my father's barn, where, with painted scenery and costumes that weren't so bad considering the circumstances, we presented Pizarro, or the Death of Rolla. We had been trained by Lovell, and did pretty well, but the performance created such a scandal in the town that when we attempted to play again the constable actually raided us, and arrested me as the ringleader. I had no more use for New Haven, and ran away to sea.

"This persecution of even schoolboy actors may seem strange; but you must remember the time. The first half of the century was not yet over, and the New England blue-laws were in full effect. There was, indeed, only one theatre in all New England—the Boston Museum. Barnum's Museum, in New York, was in the incipient stage of its development, and I remember that before it met with the success it finally attained Barnum failed and went about New York all one Winter in an exceedingly seedy ping hat and a greasy frock coat and without an overcoat, looking the very picture of the shabby genteel.

"But to get back to the main line of my talk. I followed the sea for six years, and finally drifted back to New York. The old longing for the theatre was strong upon me, and in 1846 I managed to get a place as a bootjack in the old Richmond Hill Theatre in Carleton Street, near Hudson. The theatre had before been Aaron Burr's mansion. The bootjack, you know, was the young actor of no experience, whom the star used to look down upon with supreme contempt. Indeed, we were called bootjacks because the leading men would use us as such. It was the fashion in those days to wear very tight boots, and we young fellows were very familiar with the cry:

"'Here, boy! Come and pull these boots off for me.'

"Did we do it? Of course we did. A kick from the leading man was almost an honor. But I did not remain on the lowest rung of the ladder long. In three years I had become a light comedian, and was able to answer proudly when asked what parts I played: 'All the good parts.' Perhaps it was my youthful presumption that carried me along. I had a habit of rushing in where angels feared to tread. I remember once, about 1850, a meeting was called in the Bowery Theatre to establish a Dramatic Fund similar to the present Actors' Fund. Well, all the theatrical people of note in town were there, and John Brougham was in the chair. After the chairman had stated the object of the meeting, old Rufus Blake rose slowly to his feet. Rufus was a great personage then. He was a pompous, self-important gentleman, the very mold of fashion and the glass of form. He would strut along Broadway in the afternoon, glaring out of his English monocle, and fully conscious that he was giving the ladies a treat. As a leading actor and manager we youngsters trembled in his presence, and when he began to speak a hush fell upon the assemblage. He said that in his opinion the actor when he became incapacitated should be paid by the fund half of the salary he had been accustomed to receive. When he sat down some of the old bootjacks and walking gentlemen looked at each other in mute protest. They didn't dare to get up and speak their minds. But I felt that the humble members of the profession should have a hearing, and before I knew it I was on my feet begging Mr. Blake's pardon for disagreeing with him, but stating that there were a considerable number of the profession who, not through lack of industry, but of native talent, had not risen to his high position. Many of them had spent long years on the stage, and their salaries were yet very small. To them, I said, Mr. Blake's proposed system of fixing pensions was hardly fair. When I was through Rufus glared at me as he might at some strange insect, and did not deign to answer me directly. Meanwhile, my companions, the bootjacks and walking gentlemen, were in an ecstasy of delight and kept shouting from the obscurity of the back benches, 'Bully for you, Warwick! Go it, Warwick! That's the kind of talk we want.' The unexpected part taken in the debate by the lowly bootjacks created such a division of opinion that nothing was done, and the Dramatic Fund was not established. But that, I think, was the first attempt in this country to create a permanent fund.

"Billy Florence was property man at the Bowery Theatre at this time, and John Drew, the third husband of Mrs. John Drew, was a stage carpenter at the Richmond Hill Theatre. Drew had a great ambition to act, but somehow he could never get a chance. He often said to me:

"'Jim, I would give a good deal to be in your shoes. All I want is a start, but they won't give me one.'

"This, of course, was a long time before he married Mrs. Drew. At last his opportunity came and he became celebrated as an actor. I have played with him and was leading juvenile with Mrs. Drew forty years ago. I have also acted with her former husbands. The first was Harry Hunt, who was celebrated as a young blood of London in the gay times when George IV., the first gentleman of Europe, was Prince of Wales, and when capacity for wine was a badge of respectability. Harry Hunt was eminently respectable in this regard and cut a large swath in the Prince's set until his brother was hanged, after which event he came to this country and became a member of the old Park Theatre Stock company.

"I drifted out to California in the early fifties. I had been engaged as leading man for Mrs. Forrest's company, but the theatre had been closed two days before my arrival and the town was in an uproar because a Wells-Fargo Express messenger had stolen and escaped with a vast sum of money. I happened to meet that brilliant actress and my old friend, Julia Dean Hayne, however, and joined her company. Her husband was a doctor and a son of the United States Senator Hayne, of South Carolina. He asked me to accompany Mrs. Hayne and the company to Oregon, then a rough mining locality, where he knew his young wife would need the protection of a true friend. We went, and achieved great success, but as a protector I was a failure. She met there a gambler named Cooper, and ran away with him to Salt Lake City. She afterward played in New York, but the affair with Cooper virtually ended the career of one of the most promising and talented actresses that ever appeared upon the American stage. The world, of course, condemns her action, but the world does not know the circumstances. Hers is a pathetic story. She didn't know what affection from others meant in her girlhood. Her stepfather, Dean, who saw that she had great dramatic ability, kept her locked in her room most of the time and allowed her to see no one but servants and an uninteresting tutor. When she embarked upon the tempestuous sea of theatrical life, and plunged into the world, she knew nothing of it. She was a romantic, unsophisticated girl, and when she met young Hayne, a handsome, dashing fellow, and he began to court her, she naturally fell in love with him and made in imagination an ideal hero of him. Within six weeks after the marriage he was brought home in a state of helpless drunkenness. This was an unspeakable shock to her delicate, sensitive and finely poised nature. His constant dissipation destroyed the last vestige of her love. Her idol was shattered, and the rest followed as a matter of course.

"There were stirring times then in California, and the actor who travels luxuriously in sleeping and parlor cars can hardly conceive of the hardships of the companies then touring in that region. We would ride a day and a night over corduroy roads in a rickety, springless stage coach, and reach the 'theatre' just in time to go on. This was usually a hall over a saloon, where gamblers and miners and cut-throats were drinking and playing poker, and now and then varying the monotony by shooting at something or somebody. But tired as we were, we had to give a good show, because they spent money freely and expected something for it. But things were pretty free and easy after all. I remember when I was in Virginia City, just after the death of Lincoln, a ceremony eulogizing him was arranged. There was to be a procession, and then some exercises in the town hall. I was to read a eulogistic poem which was to be written by Joe Goodwin, a very clever and very careless man, who was editor of the *Virginia City Enterprise* when Mark Twain and Bret Harte wrote for it. The day of the ceremony came and the procession started.

"'Joe,' I said, 'you had better let me see that poem so I can read it over once or twice before delivering it.'

"'That's so,' he exclaimed, slapping his knee; 'I haven't written it yet.'

"'Haven't written it! Why, man, what are we to do?'

"'I'll write it now,' he answered; and he sat down and had three stanzas finished when the audience got seated in the hall to listen to the poetic eulogy.

"'This is an awful hole you have got us into, Joe,' I said. 'How are we going to get out of it?'

"'Take 'em on and read 'em and let me alone,' he shouted, writing frantically.

"There was nothing else to do, so I went on and read very slowly and impressively. Just as I was reaching the last line another stanza was thrust into my hand from behind, and in a few seconds another one. I was able in this way to read that eulogy without a break, and as I looked it over afterward with a less perturbed spirit it impressed me as a very fair effort. That was the way we did things in the far West in those days. Another time in Sonora there was to be a political meeting the night we were to give our show. Governor Foote, the celebrated orator, was the spellbinder of the occasion. He came over to us and said: 'Boys, we won't have any crowd to-night with you as a rival attraction. Now we want you to wait till we get through; then we will tell them what a fine performance you have and advise them all to go.' Upon consideration we decided to do this. But the meeting was not over as soon as expected. It was after 1 o'clock in the morning when we began, and the sun was putting gold tips on the peaks of the Sierra Nevadas when we finished.

"The Civil War practically put an end to theatrical business in California for several years. I called a war meeting in Sacramento and was chairman of the Committee of Public Safety. I was also active in organizing the body of soldiers known as The California Hundred, who were cut to pieces at Ball's Bluff. Soon afterward I became a member of the California Legislature. I had studied law in my spare moments and was admitted to the bar, and finally admitted to practice in the United States Supreme Court. I studied for a time in a law office in Milwaukee, and also acted there and in Chicago in the forties and fifties.

"I went to Chicago as a member of good old John Rice's company, which was playing in the first and only Chicago theatre. Not long after I joined the theatre burned down. I remember the night well. The fire started in the back part of the stage somewhere, and, despite our efforts to stop it, gained headway steadily. There was a crowd in the house, and I, the leading man, stepped to the footlights and explained that there was a fire some distance from the theatre which was creating excitement in the streets, and for fear the excitement might be communicated to some in the audience the management had thought it best not to continue the performance. All this time I could hear the running about and the dashing of water behind the curtain, and expected every instant to see the smoke and flames burst out from behind. Just as the last stragglers of the audience were being refunded their money at the box-office the fire caught the curtain and rushed out into the house with a great roar. I leaped over the footlights and ran for my life to an exit. Five minutes afterward the auditorium was a vast furnace.

"The theatre was rebuilt in 1850, and the company, which, by the way, included Mrs. Gilbert, came down from Milwaukee to open it on New Year's night. It was a gala occasion for Chicago. She was going to get her theatre back, and everybody was celebrating the event. Of course the house was packed. But there was no light. We found that the gas pipes were frozen and couldn't be thawed out. So we had to dismiss the fine audience. The thousand dollars in the box-office, the first reward for the labor and worry of months of preparation, was returned, and as Rice and I sat in the dark theatre after everybody had left his jovial face lit up with a quizzical smile, and he said:

"'Jim, this is New Year's night. I've got just a quarter left; let's celebrate with a drink.'

"Charlotte Cushman was a good friend to me in those early Chicago days. I was young, and she encouraged and even exercised control over me. She was almost a six-footer, and was a rather unginnily, homely woman, but her heart beat warm and true. I had been engaged by her as leading man, and as such was supposed to be familiar with the parts in all of the standard plays. At my first rehearsal the stage manager noticed that I was worried.

"'What's the matter?' he asked.

"'Well, I will have to own up,' I answered, 'I am not perfect in this part.'

"'What! and you a leading man'—he began, explosively. But Miss Cushman interrupted him.

"'Never mind,' she said, putting her arm on my shoulder in quite a motherly manner, 'I am not hard to get along with. You needn't be at all afraid of me. I will help you all I can to-night if you need it.' Every minute of that day I spent studying that part; by night I had it letter perfect. I didn't need Miss Cushman's aid, but she had won my gratitude and affection.

"But these things happened long ago. I have not even acted for nearly a quarter of a century. I have been writing letters of New York life under the *nom de plume* of 'Broadbrim' for newspapers in various parts of the world. Most of my old theatrical friends have long since passed from the stage of life, and I feel that I will join them soon."

REMINISCENCES OF GRANT AND SHERMAN.

Charles Day's reminiscence of Grant, Sherman, and Laura Keene at Wall's Opera House, Washington, D. C., in January, 1870, awakes recollections of the contrast presented by the two distinguished generals. A member of the company, I noted both with great interest.

Blow for Blow was the Grant bill, at which he looked with a gaze as riveted and impenetrable as that of the Sphinx in the midst of the drifting sands of the Sahara desert. The School for Scandal, with Laura and myself as Lady and Sir Peter Teazle, was the Sherman attraction. And how that genial gentleman enjoyed it! At every ripple of applause his elongated body and smiling face protruded from his box. Clapping his hands with boyish glee he added to the pleasure of those who honored him and the play with their presence. At the conclusion of the performance he came upon the stage, giving personal approval to the members of the company.

In the fall of '77 I had Jack's Theatre at Walla Walla, Washington Territory. Chief Joseph's flight with General Howard in pursuit was then progressing. General Sherman, commanding the army, was making his annual tour of inspection, and his duty took him to Fort Sherman in the Cœur d'Alene district, having but a squadron of cavalry, furnished by Howard, as an escort. Great apprehension prevailed lest he should encounter the redskins and meet with disaster. Our suspense was relieved by his entrance into town. He halted in front of the principal hotel, the Stern House, where, with a few appropriate words of praise, he dismissed his escort, in which he alluded to the good Indian, who, he said, was a dead Indian.

The General mingled with the citizens and a number of officers who were there as members of a court martial convened at the Fort, among them my friends General Sully, son of Sully, the Philadelphia artist of the early years of the century, and General Pollock, son of the former Governor of Pennsylvania. They introduced me to the General. When I referred to the performance at Washington, before alluded to, the mention awoke pleasant recollections. He inquired my name. Sully replied "Mr. Jack."

"Not John Jack?"

"Yes."

"What, dear old Sir Peter?" said he. "Oh, yes, I remember, we had a grand night. Well, I came among you, didn't I?"

"You did," I answered, "and gave your hand to all."

"Yes, all the boys," said he, "and kissed all the girls too, didn't I? What are you doing here? Got a theatre here?"

"Yes, and if you were not so fatigued I would like to entertain you again."

"A theatre to-night? We are never too tired for a theatre—are we, Colonel? are we, Major? are we, Captain?" to the officers. "We'll be there, John—good actors, of course, and pretty girls, too, eh? We'll be there."

And he was, every night during the week of his stay. One morning, sitting with a group in front of the hotel, an envelope was handed him, after reading which he said, "A telegram from Philadelphia," handing it to me. I read it to the party. It ran thus:

Sturgis met Joseph yesterday. Miles will strike him to-day. If they don't settle him will have to send Mrs. Potiphar to finish up the job.

SHERIDAN.

After reading, I said, "The General is humorous."

"Oh, yes," answered Sherman, "Phil can't help it. The Irish will crop out."

And to-day Sherman, Sheridan, and Sturgis are gone, but Miles, Howard, and Red Joseph are here to honor their chief's memory, in doing which they add emphasis to a people's reverence for the deeds that they performed.

JOHN JACK.

Don't make any mistake in booking Johnstown, Pa. Johnstown Opera House the popular house. Wire. Plenty good time open. ***

Wanted Vaudeville Novelties.—Address by letter only, Berg's Dramatic Bureau, 1432 Broadway, N. Y. ***

PROFESSIONAL DOINGS.

Ellena Maris, a member of the Professional Woman's League, and one of the younger ones of the dramatic profession, is the subject of the portrait above. At the last reception of the League the most novel feature was a negro character sketch, General Housework, which, given by Miss Maris in appropriate costume, made a pronounced hit. This young actress will be remembered for her delightful work as Melinda in the original production of Pudd'nhead Wilson. A daughter of the South, Miss Maris is well able to depict the peculiarities of its people, and to reproduce the darkey dialect, with all the light and shade of the negro character, even to dancing the "hoe-down," for which they are noted.

Little Juliette de Grignan, late with Chauncey Olcott, has gone to Philadelphia to join Richard Mansfield's company to play the part of Pearl in The Scarlet Letter, in which she made a hit at Daly's Theatre. She will also play in Richard the Third.

Madeleine and Marie De Berger sailed last Saturday for Paris to join Sarah Bernhardt's company.

Harry Mann assumed last Thursday the business management of the Knickerbocker Theatre, succeeding Al. Levering.

E. Arden Nobelett is arranging for a New York production of the San Francisco opera success, Captain Cook.

Edward Powers has successfully filled the double part of the Colonel's son and the rough miner in The Slaves of Gold.

Frank Denithorne played Mercutio and Claudio in the Philadelphia Shakespearean festival.

Fannie K. Trumbull, of the Trumbull Sisters, has returned to her home, Centreville, Md., for the Summer. The Trumbull Sisters have been re-engaged by Murray and Mack for next season.

John W. Isham's Oriental American company gave a testimonial concert in the grand saloon of the steamship *Waesland*, en route to Liverpool, April 13, for the benefit of widows and orphans of seamen. Belle Davis, Doc Sayles, Irving Jones, Marguerite Scott, Bessie Lee, and Sidney Woodward were among the entertainers. A card of thanks was extended Manager Isham and his clever company.

Violet Mascotte, who recently concluded a Southern tour extending over nearly two years, returned last week to the Boston Howard Athenæum, where she will produce burlesque for the remainder of the season.

The Oscar Sisson company, under the management of T. G. Leath, closed at Charleston, W. Va., on May 1. Charles Armitage has engaged the company to play at the Auditorium, Houston, Texas, for four weeks, Denville Howe taking Mr. Sisson's parts. Mr. Armitage will star Ester Wallace in repertoire next season. The Texas company includes William Echols, Eddie Bowers, James Budd, Denville Howe, Charles Annin, William Steifel, Ester Wallace, Sophia Albert, Marie Van Etten, Edith Bowers, Guenn Coye, and Jackson Karlyle.

The Cummings Stock company closed its successful run at Macauley's Theatre, Louisville, May 8, and jumped to Washington, opening Monday at the Academy of Music, until the regular season of the National Theatre closes, when they will occupy that theatre for the Summer and probably throughout the coming season.

Kathryn Brady Harris made her debut at Chicago last week, succeeding Ethel Barrymore as Priscilla in Rosemary. Miss Barrymore went to England with Secret Service.

Harry T. Adams has resigned the stage management of Sutton's Union Family Theatre in Butte, Mont., and accepted a similar position with the Beddard English Comedy company which is being organized in Spokane Falls, Wash., to tour Honolulu, China, Japan, and India.

The Franchonetti Sisters closed their engagement with Charles E. Blaney's A Baggage Check company on May 1 and opened May 1 at the Trocadero Music Hall, Nashville, Tenn.

Thomas Vient left for St. Paul on Saturday to join Giffen and Neil's stock company and will resume his classes in elocution at the Manning School of Oratory.

Charles Yale, manager of The Devil's Auction and The Twelve Temptations companies, was in town recently engaging a company for a Summer tour in California.

Maud Edna Hall, who is now playing the principal part in Sowing the Wind, will join the stock company at Morosco's Theatre, San Francisco, at the close of her present engagement. She will return to the Frohman management in Under the Red Robe next season.

William Frend has been engaged for the principal part in A Pantomime Rehearsal, and Fanny MacIntyre and Arthur Giles for Maid Marion.

Mamie Mayo, who made a pronounced hit in The Devil's Auction, has signed with the same company for next season.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Opening of Her Majesty's—Success of Lost, Strayed or Stolen—New Plays—Notes.

(Special Correspondence of The Mirror.)

LONDON, May 1.

There is no possible doubt that the playgoing public so numerously and splendidly represented at the "inaugural performance" on Wednesday will be in every way satisfied with Beerbohm Tree's magnificent theatre, the new Her Majesty's, built on a part of the site of the old house which bore the same honored

ROSE DEARING.

name. Whether the aforesaid playgoing public—whom I have always found to be excellent judges—will appreciate the new play used for opening the new playhouse, is, perhaps, the mootest of moot points. But of this anon. First, let it be said that the opening function was led off by Mrs. Tree's excellent delivery of the Laureate's specially written address, which was really not so bad for him, and was followed by the singing of the National Anthem by the majestic Clara Butt and Robert Newman's fine Queen's Hall Choir, one hundred strong. During the singing of "The Queen," everybody, from the Heir Apparent downward, stood. All the pre-performance enthusiasm and the many hearty calls at the end of the play—which arrived at the witching hour of midnight—must have made the indomitable Tree's manly bosom swell with honest pride. I for one rejoiced to see the welcome accorded to him, to his clever and graceful wife and to the fine company which surrounds them. But after all the play's the thing.

But alas, this play is not "the thing" by any means—in fact, after seeing The Seats of the Mighty I have a higher opinion of the opinion of New York first-nighters than I have ever had before, and a lower opinion of the Boston ditto. As you know, Gilbert Parker has based this play on his own story of the same name, which first saw print on this side in *The Young Man*, the monthly organ of the Y. M. C. A.—and a very good organ too. He (G. P.) has made but a sloppy drama of his story, partly owing to lack of stagecraft and partly owing to Actor-Manager Tree evidently having been too much taken up with the showy but ineffective character of the adventurer, Doltaire, to give a truly scrutinizing and revising eye to the piece. There was, perhaps, seldom a stage villain who talked more and achieved less than this Doltaire, the natural son of the King of France. Doltaire is reputed to be a devil of a fellow with the girls, from his Majesty's favorites downward, yet this supposedly astute diplomatist and pretendedly irresistible lady killer pursues the virtuous but vague heroine, Alice, from the beginning of the prologue to the bitter end of the third act, where he is blown up by a lot of barrels of gunpowder placed under a chapel of refuge by a mad barber who mistakes him for a recent Governor of Quebec, who stole the poor barber's bride. Certainly by way of a set-off, this blowing up barber, finding he has made a mistake in the object of his vengeance, and that having locked the doors and thrown away the key there is no way of averting this dreadful doom, apologizes to Doltaire, and even waits to be blown up with him. Many a man, taken for some one who deserves blowing up, and unable to escape an explosion of the sort, would find small comfort in these apologies, but the hitherto defiant Doltaire seems to do so, and even lavishes gracious forgiveness upon the blundering and blithering hairdresser. And then, with a violent report that shakes the lovely new theatre to its foundations, and with a mass of smellful smoke that chokes kind friends in front, up go Doltaire and the barber into the Ewigkeit, each apparently being quite happy.

But why need I further recapitulate the plot of this West End example of East End melodrama? Your fellow-citizen playgoers saw it before we did, and, as I have before indicated, appraised it at its true worth. When I saw The Seats of the Mighty, with its two or three strong situations and its several possibilities, spoiled by dilution, I wished that our Tree had been beseeched to make certain alterations, especially as to the cutting of his own character and the omission of that low comedy and truculent catholic bishop who falls such an easy prey to Doltaire's bribery and corruption. This ecclesiastic, who is made so paltry as compared with the chivalrous and heroic protestant clergyman, must, I should think, seem a needless insult to playgoers of the first-named faith.

For the mise-en-scene and the acting I have nothing but praise, and that of the highest. The scenery, by several of our best artists, forms a series of very stirring pictures. The dresses are mostly magnificent and always picturesque. Indeed, as a "production" it well matches the beautiful and commodious theatre. Tree as Doltaire acts in his customary finished manner, and is, in fact, far better than he has yet been in many a character that is not a "character part"—a line of business in which, to my thinking, he, like Irving and Willard, is always at his best; yea, and often verges on greatness. Considering that Doltaire is all talk and gives little scope for real acting, Tree's impersonation is really a triumph. His popular wife, also, has little scope for the display of her abilities, save in the one scene wherein she at first cajoles and anon curses the vain and vicious lady killer. Kate Rorke acts with all her old charm as Alixe, but the character is ill drawn, and often becomes perplexing. Janette Steer, a well known "society" stage beauty, is beautiful but stagey as La Pompadour. She was not without power, however. Neither was Edith Ostlere as the witless and wandering wife of the vengeance-crazy and gunpowder-accumulating barber, Voban. This barber was splendidly played by William Mollison, who a while ago was so striking a Henry IV. to Tree's Falstaff. Lewis Waller, who was Tree's thrilling and truly Shakespearean Hotspur of that memorable revival, acts with a fine fervor and a romantic grip as Captain Robert Moray, the best acting part in the play, and Murray Carson as the rascally Governor Bigot is strong and convincing. C. H. Brookfield is excellent as Louis, the King; and that fine comedian, Lionel Brough, contrives to infuse some of his rich native humor into the character of the supposedly comic Sergeant Gabord. It was a good thing for the play that "Lal," as he is usually called, was able to work this infusion, for Gilbert Parker's attempts at humor in this play seemed to have been dug up from some fossils of the Old Red Sandstone period.

At the end of the play—and as soon as the smoke caused by the barber's blowing up of the improvised chapel, of Doltaire and himself had cleared away sufficiently for kind friends in front to see the stage—Tree and company were called and recalled, again and again. Eventually Tree, prevailed upon to say a few words, thanked the distinguished audience—and it *was* distinguished, I can tell you—for their reception of self and co., and hoped they liked the house. A unanimous "Yes" rang out in reply; but a sort of furtive hint as to their opinion of the play seemed likely to evoke dissentient responses, wherefore the always astute Tree did not press the point.

And now Tree is busy with Charles Lauri rehearsing the new and startling ghostly, gory drama, Chand D'Habits, for matinee use at Her Majesty's; but he has been known to change his mind, and seems after all at present undecided whether he will make Julius Cæsar his next production or whether he will put up a play by Sydney Grundy.

Another play, with the plot and general details of which you are already familiar, is Lost, Strayed or Stolen, which was produced last Tuesday at our Duke of York's with great success. The gilt-edged audience was most enthusiastic, and heartily applauded the excellent acting of Frank Wheeler as the distracted papa Bidart, of J. H. Barnes as Chaconne, of Herman de Lange as Godard, of Robb Harwood as Roquefort, and of Decima Moore as Rose d'Eté. Both Cheever Goodwin's adaptation and Woolson Morse's music, with sundry local additions, were voted good goods. In short, the Duke of York's is evidently in for another big success. I had the pleasure of meeting your Cheever Goodwin and found him looking well and jolly after his travels.

Mrs. John Wood is about to reappear on the London stage at the Avenue, from which house that "taking of the trousers" play On Leave quits to-night. Mrs. J. W. will be welcome.

Lottie Collins, having recovered from her late severe illness, will reappear in London at the Palace Theatre on Monday week.

The Royalty will presently reopen with two tenants—Mlle. Jane May, with a French repertory, of afternoons, and John Lart, with a new play called The Court of Honor, of evenings.

A new detective drama of most lurid type, entitled, The Hue and Cry, has just been produced at the Pavilion, down Whitechapel way. I must make your flesh creep with this next week.

That much worrying semi-Moor, David de Bensaude, husband of Violet Cameron (whom he once essayed to slay), has just died at Morocco.

Wilson Barrett revives Virginius at the Lyric next Saturday.

It has just been reported that Irving has engaged the Martinetti wordless play troupe for the Lyceum, but I would advise that this rumor should take with it several grains of salt. Meanwhile I may mention that a day or two ago Sir Henry assured me that he did not intend to put on Richard the Second, as had been rumored.

An Amateur Wife, a new farcical comedy containing more farce than comedy, was tried at a Criterion matinee on Tuesday. It was the work of Mrs. Lancaster-Wallis, the actress, and the widow of the late wealthy cotton spinner and theatrical manager, John Lancaster. There were some amusing episodes of a trivial nature in the piece, but the title is the best part about it. An experienced playwright might buy it up and make a useful play of it.

The French Maid, a musical play written by Basil Hood, composed by Walter Slaughter, and described by me on its first London appearance at the Metropole some time ago, made its West End debut at Terry's the other evening, with much the same cast as hitherto. As before, this really merry concoction was highly successful. Louise Beaudet, who is singing in the Syndicate halls, was offered the name part, but she has just elected to go instead to the Opera Comique in a new comic opera, probably to be called The Maid of Athens, written by Charles Edmund, as he prefers to call himself, and H. Chance Newton, and set to music by Dr. Osmond Carr, who composed Gilbert's His Excellency.

We are alas! in for more Ibsen. His newest play, John Gabriel Borkman, will be put on for a series of matinees at the Strand on Monday, and his Wild Duck is to be seen at some Globe matinees anon.

Madame Sans Gene, which is still going strong at the Lyceum, is to be produced by Arthur Sturgess and James M. Glover, under the name of Sing Song Jane.

On a recent Saturday morning, almost before the neighborhood was up, Felix Mansfield, brother and English representative of Richard of the same name, gave a copyright performance of an American-scened play called The Devil's Disciple, which our erudite but extremely eccentric musical critic and Hibernian vegetarian Fabian-Socialist, George Bernard Shaw, has written for the said R. M. to produce in your country ere long. You will find that the piece contains a good deal of that daring topsy turvy kind of satire which the strange Shaw gave us in Arms and the Man. Shaw, thinly disguised as Cashel Byron, the hero of one of his own stories, was down to play the lead in The Devil's Disciple at this early morning copyright show, but he didn't show up. He was doubtless busy over some Socialistic tract, or haply was revising his new play, You Never Can Tell, which is presently to follow Under the Red Robe at the Haymarket.

The photo we publish this week represents Rose Dearing, who, although still young, has, like Man in the Seven Ages, played many parts. She was wont to cleverly enact roles in the Elizabethan drama with the dramatic students. Since then, however, she has blossomed forth into a really varied variety artist and one of our best and brightest of burlesque "boys." In each of these histrionic departments Miss Dearing, who is the wife of the well-known agent, C. St. John Denton, has won renown in many parts of the theatrical and variety globe.

Hat worn by Vernona Jarbeau.

Made by S. KOCH & SONS.

The hat worn by Vernona Jarbeau in the accompanying portrait consists of all pure white Ostrich Feathers with old gold heads. Twenty of these plumes are from 24 to 30 inches in length, the remainder are smaller, measuring 9 inches to 18 inches in length.

The cape is made of all white Ostrich Feathers, with our Royal "Plume de Saule" ends of old gold, to match the hat.

S. Koch & Sons

EXCLUSIVE MILLINERY,

PARIS:—10 Rue Ste. Cecile
BROOKLYN:—Fulton St. and Elm Place.

24 West 23d Street, New York.

And now we must think about dressing for the Globe, which reopens to-night with Mr. Symkin, a new farcical comedy by A. J. Flaxman and the late Willie Younge. Perley had arranged to play the name part, but he has again changed his mind, and prefers to still "truly ruralize," which is a phrase some of our wags entice a friend to repeat rapidly when coming home in the small hours. GAWAIN.

P. S.—Tree has just decided not to produce the herein mentioned Sydney Grundy play next, as it is much the same "period" as The Seats of the Mighty.

FOREIGN NOTES.

The French Government ordered all of the subsidized theatres of France to be closed until Saturday of last week because of the great national calamity in the burning of the Charity Bazaar.

Sardou recently wrote Sir Henry Irving a letter congratulating him and Ellen Terry upon their success with Madame Sans Gene.

Eugene Ysaye and Raoul Pugno gave on April 30, May 3, 7, and 10 concerts at the Salle Pleyel, at which sonatas for the violin and piano by Bach, Mozart, Beethoven, and other celebrated composers were played.

Sarah Bernhardt has recently given her annual performance to the students of Paris. La Tosca was the play. There were no women and no baldheads present, and the enthusiasm was unrestrained. The stage of the Renaissance was literally a bed of flowers.

The centenary of the Poet Alfred de Vigney has been celebrated by the Comédie Française.

Two dramatic efforts of the Queen of Roumania, who writes under the *nom de plume* of Carmen Sylva, have recently been produced at the Royal Theatre at Bukarest. The first was a drama called Ulliranda, and the second was the tragedy Mariora, which, in reality, is less of a tragedy than an accurate picture of peasant life in Roumania.

The war in Greece will probably prevent the mid-Summer tour of the Comédie Française to Athens. It is announced that the company will appear in London instead, performing plays in French.

The announcement is made that Madame Réjane will play two or three weeks in London in the latter part of June. She will probably present Madame Sans Gene, La Doulourese, and Francillon. She has not appeared in Paris in the latter comedy, as the rights are owned by the Comédie Française.

Clara Butt, the English contralto, gave a farewell concert at the Salle Erard in Paris on May 5. She also sang the solo, "God Save the Queen," at the opening of Her Majesty's Theatre in London.

Sarah Bernhardt recently recited before Queen Victoria at Nice. The piece she chose was Theuriet's Jean Marie, and the Queen, who heard Madame Bernhardt recite for the first time, expressed herself as delighted.

During her coming season in Paris Eleanora Duse will give one performance, that in aid of the monument to Alexandre Dumas, in French. This is said to be the first time she has acted in any language but Italian.

Plans are being drawn up for a new hippodrome on the Boulevard de Clichy, near Montmartre, in Paris, which will replace the one torn down to make way for new streets and buildings. The structure under consideration will contain a seating capacity of 7,000, and standing room for many more, as well as restaurants, cafes, and a roof-garden overlooking the city.

Wilson Barrett expressed the hope at the conclusion of the final performance of The Daughters of Babylon that he may be able to revive Hamlet and Virginius and produce Othello in the not distant future.

Ben Greet's Sign of the Cross company, after a very successful tour of Scotland, are repeating their success in Ireland. Mr. and Mrs. Gladstone witnessed a performance of the play in Scotland, as did most of the clergy of the locality. At its conclusion there was an enthusiastic demonstration of approval.

A new farcical comedy by F. Finsey, called Solomon's Twins, will be produced to-night (May 11) by George Giddens at the Vaudeville Theatre, London.

The County Fair has received the stamp of British approval at the Brixton Theatre, in the outskirts of London.

A relic of tempestuous times in Paris was discovered the other day when some workmen were constructing a sewer. They unearthed a subterranean passage to the imperial box in the old Théâtre Italian. Most of the subsidized theatres at one time had these passages, in order that the Emperor might secretly withdraw or troops be quietly brought to the theatre if occasion demanded it.

Gerald Moore, an English actor, who was very clever in eccentric parts, died last month in Bournemouth after a long illness. His last engagement was at the Strand Theatre, London.

Sarah Bernhardt has an American pupil, known as Mlle. Reyna, who has scored a success as the Duchess of Liverpool at the Paris Renaissance in Snobs, and will appear with Bernhardt when she plays in London next month.

Deer Park on the Crest of the Alleghanies.

To those contemplating a trip to the mountains in search of health or pleasure, Deer Park, on the crest of the Alleghany Mountains, 3,000 feet above sea level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, cricket grounds, ball grounds, golf links, tennis courts, and the most picturesque scenery in the Alleghany range. The hotel is equipped with all adjuncts conducive to the entertainment, pleasure and comfort of guests.

There are also a number of furnished cottages with facilities for housekeeping.

The houses and grounds are supplied with absolutely pure water, piped from the celebrated "Boiling Spring," and are lighted with electricity. Deer Park is on the main line of the Baltimore and Ohio Railroad, and has the advantage of its splendid Vestibuled Limited Express trains between the east and west. Season excursion tickets, good for return passage until October 31, will be placed on sale at greatly reduced rates at all principal ticket offices throughout the country.

The season at Deer Park commences June 21, 1897.

For full information as to rates, rooms, etc., address D. C. Jones, Manager, Camden Station, Baltimore, Md.

Robert Dronét at liberty for next season.

TELEGRAPHIC NEWS

CHICAGO.

An Early Closing of the Regular Houses Foretold—Hall's Gossip.

(Special to The Mirror.)

CHICAGO, May 10.

Spring, like our old friend Moses Gunst, appears to "have come" in earnest, and the bicycle battalions are beginning to tell on the parquet seats. I look for an early closing of the regular houses for the Summer, excepting, of course, those for which dog-day attractions have been arranged. Hooley's and McVicker's will run on, but the Great Northern is already "dark," and the managers of the Columbia and the Grand have not yet made known their Summer plans.

James A. Herne is pleasing his usual large audiences at McVicker's in the beautiful idyl Shore Acres, which enters upon its second week to-night. Last evening the old actor accepted the invitation of Rev. A. J. Canfield, of St. Paul's Universalist Church, and occupied his pulpit, preaching to a large and interested congregation on "The Drama"—a subject with which he is thoroughly familiar, from one-night stand to Summer run.

Mr. Drew closed two big weeks at Hooley's Saturday night, and will play a week toward New York, where the company will rest until early in August, when they go direct to 'Frisco for the new season. Yesterday Mr. Harkins paid a visit to the old farm near Kenosha, Wis., where he spent his early days.

Last night the Frohman melodramatic success, Two Little Vagrants, followed Drew at Hooley's, pleasing a large audience. The company is an excellent one, Minnie Dupree, Jessie Bealey, E. J. Ratcliffe and the others doing fine work. The engagement is for two weeks, after which the house has Miss Rehan and the Daly company for a fortnight, and then comes Never Again for the Summer.

Talk about your soubrette names! I had a ha-a-a-d colored man before me in the police court the other day and he answered to the name of Carvin Jackson.

Of the "legits" now in vaudeville Maurice Barrymore is here this week, at the Haymarket, in A Man of the World, and Johnstone Bennett and S. Miller Kent are at Hopkins' in A Quiet Evening at Home. A Night Off is being given by the stock company of the latter house.

Joseph Edwin, a well-known Chicagoan, has been doing splendid press work here ahead of Two Little Vagrants, and he will remain to herald Never Again.

Margaret Mather's magnificent production of Cymbeline has drawn well at the Columbia, where it opened its second week last night. Friday evening Miss Mather will revive Leah, the Forsaken, by request, and will put on Romeo and Juliet for the Saturday matinee.

William G. Beach, who has just closed an engagement with Julia Stuart and Frank Curtis, left for New York. He has several "pebbles" with him and is in no danger of suffering the sad fate of the actor he told me about, who landed on Broadway, after a hard season, with a lone $10 note in his pocket. Resolved to live well for a week, at least, he engaged a room, paid a week's rent in advance, and spent the rest of the bill on a meal ticket. This was Sunday, and on Monday morning he went to his restaurant, intending to revel in ham and eggs, coffee and rolls. On the door of the place was this placard: "Closed on account of the death of the proprietor—open Wednesday." And the poor histrion would have starved had he not met Beach Tuesday.

Here is the wording of a placard which John Ringling, the circus man, picked up somewhere in the South and sent to me: "Bob Smith, the Ex-Bailiff, Criminal and Wife Deserter, will lecture at the Columbia Theatre, Wednesday night. Subject: "The Virtue of Woman and the Purity of Man." Admission 50 cents.

Clinton G. Ford, manager of An American Hero, was one of the callers at my down town court last week.

Burt Shepard writes to Charlie Clayton from Bradford, Yorkshire, England, to say that he opened at the Tivoli in London and made a big hit. He goes back there for an indefinite period in three weeks, and meantime is in the provinces with Moore and Burgess' Minstrels, together with Percy Denton, who is billed as "the Bradford favorite." Burt says he is infatuated with England up to date.

I felt like singing "Auld Lang Syne" the other day when I saw paper going up on the dead walls announcing the opening of Jane Coombs in Bleak House, at the Alhambra yesterday. She had two large houses. Large William Richards is with her this season.

W. W. Tillotson left Miss Mather Saturday night and went on to New York.

Tom Seabrooke left here the other day for Detroit, where he will at once begin rehearsals of Broadhurst's new comedy, What Happened to Jones, which we are to see here at the Grand, May 30.

Digby Bell has made such a genuine hit in Gus Thomas' new play, The Hoosier Doctor, at the Grand, that Manager Hamlin is seeking to prolong the engagement beyond the two weeks originally booked. It is drawing large houses and pleasing every one.

Laura Joyce Bell celebrated her birthday and the twentieth anniversary of her debut at the Auditorium Friday night. The company gave her a supper and many presents.

Sam Alexander, of Hartford, Conn., sends me "Punch" Wheeler's route during Holy Week, as follows: Flight of the Fast Male, Punch—Monday, Cripple Creek; Tuesday, Chicago; Wednesday, New York; Thursday, Buffalo; Friday, Chicago; Saturday, New York.

One of the big hits made here in vaudeville lately was scored by the beautiful Isabelle Urquhardt at the Chicago Opera House. She has a dainty little musical comedy with three people, and it pleased mightily.

Harry Clifford again assumed the active management of the Gaiety last night and produced The New Babylon, a bright burlesque, with pretty Mamie De Compi and a host of burlesquers. The catchy music is by Luders. Manager Clifford is hard at work on the plans for his new Savoy Theatre, to be built on the site of Kohl and Middleton's old Globe Dime Museum on State Street.

The regular season of the Columbia closes next Saturday night, but a supplementary season may be inaugurated June 1.

My brother-in-the-law, Justice Horton, of Mt. Clemens, Mich., sends me the following:

One of the constables arrested two very dirty tramps lately, who refused to give their names and they were booked as Ward and Vokes, on account of their resemblance to the size and make-up of that team, the officers knowing I was an intimate friend of the two comedians. The following morning they were arraigned before me, and I found out they had done nothing wrong, but were beating their way from Port Huron to Detroit, and I thought I would get "square" with the constable who put up the job on me. I called one of the court officers, whispered something to him, and placed the two tramps in his care. The officer took the tramps to a restaurant, gave them a good breakfast and a ticket for Detroit, and when they took their seats on the train they were each given a good cigar and wished a safe journey. The tramps did not know what to make of the proceedings, but were no more surprised than those who had put up the job and had the tables turned on them. When the train had gone the constable who made the arrest sauntered into the court room, and picking up the docket saw this entry: "Percy Ward and Harold Vokes, vagranta, sentence suspended."

Salter and Martin's company opened well in Uncle Tom's Cabin at the Lincoln yesterday afternoon.

Notwithstanding the fact that we gave Captain Anson a set of silver the other day, his "runaway colts" keep on losing games. Regards to Frank McKee.

The other day I met an old friend, Clay Clement, skating along Clark Street with Hepburn Johns, of the *Chronicle*. He looks as hearty as a buck and has fully recovered his health. Next season he opens in Boston, and he has two new plays in view. His own, A Southern Gentleman, he will soon go to North Caroline to work on.

Whenever I am invited to attend an amateur performance here I usually manage to sprain an ankle, but I broke my rule instead of the ankle the other evening, and went down to the Auditorium Recital Hall to hear a recital concert given by the pupils of that beautiful Chicago woman, Anna Morgan, who directs the Delsarte curves at Kayzer's Chicago Conservatory. And I was glad I was there, for they charmed me with a splendid rendition of Browning's tragic poem, "On a Balcony." Miss Amy Swartchild was remarkably clever as Constance, Jessie Harding very good as the queen, and an exceedingly versatile and bright young man, James Carew, did himself proud as Norbest. He would be invaluable to any manager, as he has played well a wide range of parts. Miss Morgan, by the way, is rehearsing scenes from The Tempest, also the plays of our Chicagoan, Henry Fuller, Afterglow and The Stranger Within the Gates. She does not turn out actors and actresses by the dozen, but if any of her pupils have talent she can discover it.

Frank Moynihan, "the Irish policeman," and James Devlin, the Hibernian comique, collaborated in attending an amateur performance of Shenandoah the other night and escaped with a programme bearing the name of "Miss Cuba Niblo." Now they are against the freedom of Cuba.

I am doing all I can to put a stop to the war between the Turks and the Greeks. A Greek was before me the other day for stealing a gun to go off to the war, and I bound him over to keep the peace for six months. And all of the Turks will still remain here on the police force.

"BIFF" HALL.

PHILADELPHIA.

The Close of the Season—Olga Nethersole—Richard Mansfield—Julia Marlowe—Notes.

(Special to The Mirror.)

PHILADELPHIA, May 10.

Another week and the dramatic season is at an end. The Park and Arch Street Theatres closed their doors on Saturday evening, and will be followed this week by the Chestnut Street Theatre, the Opera House, and the People's. The Broad Street Theatre will follow on May 17. The two popular priced houses which have made money every week throughout the season—viz., Grand Opera House and Keith's Bijou Theatre—will remain open all Summer.

Emma Calvé, who was announced to appear at the Academy of Music May 8, abandoned the concert and the money was returned. The cause assigned was that Mlle. Calvé, having lost several friends in the Paris fire, had fallen into such a nervous condition that she was unable to sing. The truth of the matter is, however, that the season is over, and the outlook did not warrant the expensive entertainment.

The Fifth Avenue Opera company, with their beautiful and popular novelty in the comic opera 1999, will conclude their season at the Chestnut Street Theatre on May 15, after a successful four weeks' engagement. The opera attracted our best society, who were charmed with its clean, bright, and witty sayings, sparkling music, and brilliant and original costumes and scenery. These things made the most expensive production seen in the Quaker City for many years. New novelties are weekly introduced in 1999, the latest in addition being a talking newspaper and a photographic telephone.

Baseball by electricity will be the attraction at three theatres. The Chestnut Street Theatre has a machine, to be shown on May 17, by which the entire stage will be transformed into a ball field. The Compton electric system will be used at the Auditorium, and the Little Philly system at the Lyceum Theatre.

Olga Nethersole will close her American tour this week at the Chestnut Street Opera House, appearing in Carmen, Wife of Scarli, Frou Frou, and Camille. This engagement also closes the season at this house. Miss Nethersole's opening to night fully sustains her well earned reputation for artistic ability and popularity with the public. She will sail for Europe May 19.

Robert G. Ingersoll is announced to give one lecture, Truth, at the Chestnut Street Opera House on May 17.

Richard Mansfield's engagement in this city last week was worthy of record. In spite of the general depression his business equaled his usual large receipts.

The third and last week of Julia Marlowe and Robert Taber at the Broad Street Theatre, with a change of programme nightly, about paid expenses. The people who patronize these stars have abandoned indoor amusements. E. H. Sothern, supported by Virginia Harned in An Enemy of the King, comes May 17, for a week, which closes the season.

On the authority of Manager S. F. Nixon I am able to report the following bit of news: Nixon and Zimmerman have obtained a fifteen-year lease of their present Broad Street Theatre, the owner, after the lease has run eight years, to rebuild and alter the theatre at an expense of $100,000.

The Park Theatre closed the season May 8, and much speculation is now being indulged in as to who will become its owner at the public sale to be held in this city on May 20.

The Castle Square Opera company is heard this week in Carmen, with Lizzie Macnichol in the title-role, which she has been studying for the past year. Her debut this evening attracted a packed house. Carmen has been handsomely staged and well cast. Giroflé-Girofla is announced for the week of May 17. May 26, the anniversary of the first appearance of the Castle Square Opera company, will be fittingly observed with souvenirs, the management desiring to show their appreciation of the greatest operatic season ever witnessed in Philadelphia.

Creston Clarke, Adelaide Prince, and the talented organization of the Girard Avenue Theatre are doing an excellent business this week. Richelieu is the attraction, and is staged and cast with the particular attention for which Harry Davenport is noted. For the coming week Pudd'nhead Wilson, with Edwin F. Mayo, Mary Shaw, Edgar Davenport, Harry Davenport, and Francis Graham in the cast. The season closes week of May 24, with Creston Clarke, when Davenport and Tourney will relinquish the lease of this house.

Clara Morris made her debut to-night in vaudeville at Gilmore's Auditorium, in a new one-act sketch entitled Blind Justice. The house was filled by an audience which was delighted with the entertainment.

Powell, the clever magician, with a novel programme, continues at the Eleventh Street Opera House.

The season at the People's Theatre closes this week. Loraine Hollis, in Mr. Barnes of New York, with a clever supporting company, is the attraction. Considering the general depression, Manager Fred Nixon-Nirdlinger has done wonderfully well in his first season of management of this house.

His Double Life, a new dramatization by E. M. Alfriend of The House on the Marsh, at Forepaugh's Theatre, is attracting good houses and well merited applause for this initial representation on any stage. His Double Life is a play full of interest and dramatic incident, the characters are strongly drawn, and there are exciting climaxes. Eagle's Nest for week of May 17.

John Philip Sousa, with his popular band, will close their tour in this city May 14, 15 at the Academy of Music, giving three concerts.

Mrs. J. Fred Zimmerman had a narrow escape from serious injury last week, caused by her team running away.

Edward Harrigan, in a series of local sketches under the management of Wm. J. Gilmore, will appear next season at the Auditorium for a long engagement. It is more than likely that many prominent stars of the theatrical profession will appear at this house during the coming season, as it is not in the syndicate, and is the newest and most modern of all our theatres, and is in a location to attract patronage from every section of the city.

Richard Mansfield will close his season May 15 in Boston.

The Hebrew Opera and Dramatic company, of New York, are at the Standard Theatre.

George R. Allison, the popular treasurer of the Chestnut Street Theatre, is looking after Shoot the Chutes at New Bedford, Mass.

A testimonial benefit is being arranged for Robert Fox, one of the old variety managers, who was at one time one of the most prosperous and wealthy managers in this country, and who originally erected and was the sole owner of the present Chestnut Street Opera House. Misfortune has left him penniless.

S. FERNBERGER.

BOSTON.

Theatres Closing for the Summer—Benton's Gossip of Plays and Players.

(Special to The Mirror.)

BOSTON, May 10.

Two theatres have already closed their doors for the Summer, the Park and the Bowdoin Square. Two others are playing the last engagement of the season, the Columbia and the Museum, and the other houses have a few more attractions to present before they, too, will close. The Tremont is to have a Summer run of opera, and it is expected that the regime of comedy may be continued at the Castle Square until fall.

Ada Rehan opened the last week of her stay at the Hollis Street to-night. For the concluding week the revival of the Tempest will be the main feature of attractiveness. Inasmuch as this work has not been presented in Boston for years and years, the advance sale has been unusually large, and I would not be surprised if the Hollis was far too small for these concluding nights of Miss Rehan's stay here. The business of the opening week, however, was not what it should have been, and many Bostonians missed some of the most delightful presentations which Miss Rehan has ever given here.

Richard Mansfield is back again at the Tremont to close up his season with a return engagement. When he was here for two weeks early in the season the record of the house was broken, and although the return comes late in the season it promises to be equally successful. Arms and the Man, with which he opened to-night, has not been given here for two seasons.

The Good Mr. Best has opened at a money winning gait at the Museum, and the business for the first week was phenomenal. John McNally has succeeded in hitching together a chain of the most irresistibly side-splitting situations, and Rich and Harris have engaged the strongest company ever seen in Boston in farce-comedy. Georgia Caine is as Frenchy as they make them, and Josie Sadler and Mrs. Yeamans are capital in what they have to do; in fact, Miss Sadler might almost be termed the star of the production were it not that the organization was named an all-star company. So far as beauty goes, all the divinities of the company have to bow in submission to Kate Dale, whose charms are stunning.

A Temperance Town is at the Boston this week, and although it was only two months ago when this attraction played an engagement at the Columbia, yet it is so strong a favorite here that it should do well for its limited stay. Fanny Davenport will follow for a week's farewell to Gismonda, La Tosca, and Fedora, bringing the season at the house to a fitting close.

At the Columbia The Two Orphans will do their best to draw forth tears. Kate Claxton, it goes without saying, will be seen in her familiar character, but the novelty of the engagement is the presence of Charles A. Stevenson, who has not played in Boston for a number of years, but who was always well liked here. This closes the season.

There is no question about the success of the comedy season at the Castle Square; in fact the man who would not go to see so many high-priced actors for 25 cents is no judge of theatricals. This week the feature of the bill is Willard Holcomb's one-act gem, Her Last Rehearsal, which was so recently produced in Washington. With Mary Saunders in her original character the piece was given to perfection, and every one was delighted. The play of the week was The Lottery of Love. It is a queer coincidence that this should be put on at the same time that Daly's players were at another house.

Charles Dickson and Lillian Burkhart are the top-liners at Keith's, where Pauline Hall and Papista remain one more week.

The Guv'nor is the comedy revival at the Grand Opera House.

East Lynne, with Katherine Rober in the leading part, is the bill at the New Grand.

Charles J. Rich, assistant-manager of the Hollis Street Theatre, will have his annual testimonial at that house on May 17, when Kellar opens his engagement.

Walter S. Hawkins, the most famous star of the Cadet theatricals, is going on the stage. Ever since his first great success as Jack he has received many invitations to become a professional, one of the most urgent being from Francis Wilson. The latest and most successful bid came from the management of The Walking Delegate, which is to be produced at the Tremont on May 31, in which he will make his professional debut.

John B. Schoeffel came direct to Boston after the annual meeting of the Abbey, Schoeffel and Grau corporation in New York. He has admitted that the Tremont would be sold if possible, but no purchaser has been found yet and no offer has been made. In case the corporation cannot sell or lease the property the firm will run the theatre itself. The house is worth about $250,000, and has always paid. Isaac B. Rich says that he is not after the house, but rumor has it that Eugene Tompkins wishes to obtain control and give up his management of the Park.

I hear that J. C. Stewart and The Two Johns company resumed their tour at Worcester last week, and the reported suspension of tour in Maine was due merely to a change in dates.

Edward E. Rose has written a new play, which will be produced at the Grand Opera House next Monday, on the occasion of a benefit. It is called A Plain American, and Mina Ring will play the leading part.

Adah Richmond Stetson has filed exceptions to the ruling of Justice Morton, of the Supreme Judicial Court, in the case of Charles H. Pattee, executor of the will of John Stetson, Jr., against Adah Stetson.

Henry Woodruff received a glorious send-off from the Hasty Pudding Club when he left Boston to go with the Secret Service company to London. The Park Square Station was crowded with Harvard boys, who ran up and down the platform singing Pudding songs and shouting cheers for him. Just before he left Cambridge a big bunch of roses was presented to him as a farewell gift.

Arrangements are being made for Boston's society people to subscribe for a guarantee fund for the Damrosch opera season in Boston next February. It is proposed to have the aggregation stay here four weeks, giving four operas each week. No part of the guarantee fund is to be used unless there should be a deficit in receipts.

Odette Tyler has written to a Boston friend that her honeymoon trip to Wild Goose, W. Va., was the occasion of a deluge of presents. Brief as her stay was, it was long enough for Mrs. Shepherd mère to turn over to her daughter-in-law the family silver and laces. The latter are said to be priceless web, hardly to be duplicated in this country by any of the old families. There is one point lace flounce eight yards long, which matches in pattern a large shawl-shaped drapery that is destined for a reception gown for the pretty Bessie Shepherd, which is said to be almost priceless. Mrs. Shepherd will be met in London by T. P. O'Connor's wife, who is an intimate friend of hers, and whose first husband was an army officer. Mrs. O'Connor was a Southern girl, and a beauty. In all probability the Shepherds will be the guests of the O'Connors until they find a house for their stay in London. At the close of the run of Secret Service, Mr. and Mrs. Shepherd and Gen. Kirkland, who is with them, will take a little run over to Paris, where the bride will order some frocks to surprise the Virginians, and then she will return to Wild Goose in season to have a house party for two of her young cousins.

William Vino, who was the Country Jay who did outside work for The Sunshine of Paradise Alley last season, has started from Boston on a tandem trip to San Francisco, accompanied by his wife and dog.

The poster censors are getting in their work in Everett, and the aldermen will hereafter inspect all such displays.

Joseph Jefferson has closed his season and arrived at Crow's Nest, Buzzard's Bay, accompanied by Mrs. Jefferson.

Oscar Girard has been engaged for the leading comedy part in The Walking Delegate.

The principal feature of the coming season at the Park will be The Girl from Paris, which will be produced by a special company, and, it is hoped, will run well through the season. The part played in New York by Clara Lipman will be played by Georgia Caine.

Pauline Hall has not settled upon her plans for next season. She has received a handsome offer to go to Berlin to sing at the Winter Garden. Vaudeville offers for thirty weeks have been made her, and the third proposition is for her to take the part originally created by Lillian Russell in An American Beauty.

T. Daniel Frawley, "Tim Frawley" we used to call him, was in town last week to see Theodore Hamilton. He was accompanied by Blanche Bates, his leading lady, who has received a handsome offer from Daniel Frohman for a position in New York.

Percy Bowles, a Boston boy, has been engaged for The Walking Delegate.

Sousa says that he is writing a comic opera, but it is with Charles Klein, and not with William Gillette, as has been reported.

Mr. and Mrs. Atherton Brownell have removed to the Mountport, the new hotel which Mr. Brownell has recently purchased.

Although Fanny Davenport's regular season is ended she will come to Boston early in the week to prepare for her supplementary engagement. I hear that her new play, about which there is so much mystery, is well along toward completion, and that it is pronounced exceedingly strong. Miss Davenport soon sails for Europe and has been invited to be the guest of Sardou.

From Springfield I hear that Francis Wilson gave the audience in the Court Square a piece of his mind on account of the way in which they began to rush out of the theatre before the curtain had fallen.

The Playgoers' Club entertained Miss St. John, of Daly's company, at its reception last week.

Carl Scranton has joined Slaves of Gold for the balance of the season.

It has been definitely settled that Richard Mansfield will produce The Devil's Disciple, by George Bernard Shaw, next season. It is a drama in three acts, and the scene is laid in New Hampshire at the time of Burgoyne's surrender.

Georgia Caine and her mother make their Boston home at the Savoy.

Maude Agnes Palmer, a Boston girl, is credited with making a hit in support of E. S. Willard.

Tojetti, the artist, is outdoing himself in his work upon the new entrance to Keith's.

The Boston college boys played The Merchant of Venice last week, but in accordance with the rules of the institution Shakespeare had to be improved upon so as to avoid making any of the students appear as women.

William Harris has returned to New York perfectly satisfied with the opening of The Good Mr. Best.

The case against Nat Goodwin was called in the Municipal Court recently. It was a suit of S. C. de Soissons for the value of the manuscript of his play. Mr. Goodwin was not present, but de Soissons was, and he testified to the fact of having given the manuscript of the play to Manager Appleton for Mr. Goodwin. He said that the manuscript had not been returned. When asked what his business was he replied

that he was a man of letters. Judge Burke took the matter under advisement. JAY BENTON.

ST. LOUIS.

The Hopkins Stock Company—Uncle Tom's Cabin—Vaudeville News—Notes.

(*Special to The Mirror.*)

ST. LOUIS, May 10.

Pleasant weather interfered somewhat with the attendance at the various theatres last week, the afternoon audiences in particular being much smaller than usual. The evening audiences were fully up to the average, however.

The hits at the Hagan last week were Patrice, the clever little soubrette, who made a big success in her sketch, A New Year's Dream, and Dick Golden in his Down East sketch. The balance of the numbers were also well received. This afternoon the new bill went into effect and included Billy Emerson, Ezra Kendall, The Four Cohens, Charles A. Lodu, Flynn and Walker, Prince Kokin, Lawrence and Harrigan, McCall and Daniels, Mlle. Mignonette, La Moyne Brothers, and others.

The stock company at Hopkins' Grand Opera House presented Lights o' London last week in a style that did credit to the house. Tim Murphy, assisted by Dorothy Sherrod, made a hit in his sketch, Sir Henry Hypnotized, and so did the specialty by Barney Fagan and Henrietta Byron. The Nawns were also a big feature. Commencing yesterday the laughing success 7-20-8 was produced by the stock company before a big audience. The leading vaudeville features were Lew Dockstader, The Marco Twins, Harry Atkinson, The Borellis, George Austin, Elsie Starra, and Gertie Harrington.

Uncle Tom's Cabin, by the Cook twin sisters, held the boards of Havlin's Theatre last week and received a good patronage. The presentation was a very creditable one. Yesterday afternoon Ada Gray, the favorite emotional actress, and her creditable company, commenced an engagement in her popular version of The New East Lynne. The prices during this engagement are 10, 20, and 30 cents.

The Standard Theatre was dark last week, but last night Little Egypt commenced her engagement, which will continue during the week. The following vaudeville people contribute to the performance: John and Nellie Healy, Johnson and Mack, Wrenn and Daily, Gladys Castleton, The Everetts, Bob Emmet, and others. The performance concluded with the burlesque Little Egypt in Court.

Frederick Bock, a popular member of Hopkins' Stock company, took his benefit Friday night. In addition to the regular programme, East Lynne was given on the afternoon and evening of that day.

Jennie Yeamans, Press Eldridge, and Cissy Fitzgerald are among the early bookings that Manager Sam Gumpertz announces for the Suburban, which will open May 16. Edward Harrigan and Robert E. Graham will also be seen their early in June.

There will be a vaudeville entertainment in connection with the Grand Avenue and Helbert Street Shoot-the-Chutes this Summer. The track has been remodeled, the lake enlarged, the pavilion newly decorated, and the entire garden illuminated with incandescent and arc lights. It opened last Saturday.

William Garen, local manager of Havlin's Theatre here, will leave the first week in June for New York, where he will remain during June and July to look after Manager John Havlin's interests and book attractions for next season.

Manager James J. Brady, of the Century Theatre, and his wife, left for New York city and the East to-day, and will remain until the early part of August. Most of his time will be spent at his old home at Ridgewood, N. J., enjoying farm life, recuperating for the coming season.

Amy Leslie, the well known comic opera artist, is now a resident of this city, having married a well known St. Louis man, Frank Corby. She has retired from the stage, on which she has made many successes.

Joseph Dunsky, chief carpenter in the Century Theatre, and Josephine Stockwell, connected with Hopkins' Grand Opera House and sister of Miss Hermina, a member of Hopkins' Stock company, were married May 5 at the old Catholic Cathedral. Members of the executive staff of the Century and Hopkins' entire stock company were present. The couple took a short wedding trip. They received some very handsome presents.

Patrice will rest here this week and will open in Pittsburg next Monday.

Ringling Brothers' Circus did an immense business last week. At both afternoon and evening performances they turned people away. The weather was ideal all the week. The entertainment was the best ever given by any circus and the attendance larger than ever attended a tent performance.

The Broadway Theatre and Annex, where drama and vaudeville performances have been given successfully for some time, will try opera for a while. To-day the Gilbert Opera company opened there with a company of twenty-two people. The Mascot was given in a very creditable manner.

Sam Taylor, the press agent of The Hagan, will have a benefit May 24, when a comedy by Robert Hazard, dramatic editor of the St. Louis *Chronicle*, will be given for the first time. It deals with local characters and St. Louis talent will be in the cast. W. C. HOWLAND.

CINCINNATI.

Houses Closed—The Trilby Company—Outdoor Entertainments—Managers Honored—Notes.

(*Special to The Mirror.*)

CINCINNATI, May 10.

The Grand is the only theatre open this week, and there the closing engagement of the season is being played. This is the annual visit of Uncle Tom's Cabin. A matinee was given this afternoon, and this morning an elaborate street parade took place, introducing trained Siberian blood-hounds, donkeys, Eva, Uncle Tom, and several Topseys and Marks. If the weather is not too hot, a good business ought to be done.

The Trilby company remained over in Cincinnati and gave two performances at the Grand yesterday. To-day the company started for New York, where it will bring its season to a close.

To-night an excellent vaudeville programme is being presented at People's to a good-sized house, the occasion being the annual benefit tendered to the attaches of the house.

Word comes from Chicago that Clifford's Gaiety Theatre has been leased to Manager James E. Fennessy, of this city.

John Kearney, for a long time the programme publisher of the Cincinnati theatres, was quietly married in November last to Miss Dollie Duncan, but the public announcement of the wedding has just been made.

Richard Parker, who is to manage Chester Park this Summer, arrived here last week. The Park will open on May 16.

The children's cantata, Benoit's Into Life, was repeated before a splendid audience at Springer Hall Saturday afternoon.

The Lagoon opening was postponed from May 3 until yesterday, on account of the inclement weather. Van der Stucken and his orchestra was unable to give the first concert on this account, but the First Regiment Band proved an acceptable substitute. The cars could hardly carry the crowds yesterday.

Wednesday evening was the occasion of two pleasing incidents connected with the closing week of the Pike. Lew Dockstader was doing his turn and convulsing the audience with his witticisms, when he directed his attention to Manager Hunt, who was seated in a box. To Mr. Hunt's great surprise, Dockstader presented him with a handsome jewel locket and costly traveling bag. Then Stage Manager John Murdock was called to the front and presented with a handsome gold watch and chain. Each gentleman stammered his thanks as best he could under the circumstances. The gifts were from the attaches of the house, who chose this manner of expressing their appreciation of the many kindnesses of their superior officers. The week at the Pike was an unusually successful one. The house is now dark and will not reopen until September 19.

The Little Reds have been exhibiting at the Fountain this week. WILLIAM SAMPSON.

WASHINGTON.

The Cummings and Buckler Stock Companies—Stuart Robson—The Calve Concert—Notes.

(*Special to The Mirror.*)

WASHINGTON, May 10.

The Cummings Stock company inaugurated the Summer season at the Academy of Music to-night before a full attendance and gave an admirable presentation of the late Henry E. De Mille's strong play, The Lost Paradise, with the following cast: Ralph E. Cummings, A. H. Stuart, Thomas M. Reynolds, Herbert Fortier, Joe Barrett, F. C. Hicks, Edmund Day, Edgar Selwyn, Horace Callahan, Thomas Meegan, Grace Huntington, Jessie Boustelle, Helen Aubrey, Bertha Seward, Nettie Marshall, Beatrice Ingram, Blanche Douglass. The company, individually and collectively, met with warm praise, and the organization will become a favorite one.

The New National Theatre holds an excellent audience to witness The Jucklins, and awards a great deal of praise to Stuart Robson for the presentation of such an enjoyable and interesting dramatization of Opie Read's popular work, and his own quaint and amusing performance of the character of the central figure, Lem Jucklins, the semi-pious North Carolina farmer with a penchant for chicken fighting. Mrs. Robson and an excellent company give good support. Julia Marlowe and Robert Taber will follow in For Bonnie Prince Charlie.

Jacabowsky's ever popular Erminie was given a delightful interpretation by the talented and capable Castle Square Opera company, at the Lafayette Square Opera House, where the company is established on a sure footing. The cast, headed by Grace Golden in the title-role, was excellently selected, and the scenic equipment and costuming meet the full requirements. Carmen will be given next.

The Choral Society gave a much admired presentation of Max Bruch's oratorio, Arminius, at Congregational Church Hall last Tuesday and Wednesday nights. Max Heinrichs, baritone, in the title-role; E. C. Towne, tenor, as Siegmund; and Mary Louise Clary, contralto, as the Priestess, sang the parts with great power.

Black Patti's Troubadours open a return engagement at the Grand Opera House to a big house. The success of an earlier visit will be repeated. This engagement closes the regular season. The comedy season by the George Buckler company will commence on May 17 with Our Boys.

The Bijou Family Theatre closes its first season under Robert M. Whitesell's management with this week's engagement of The Confederate Spy, which commenced to-day with two good houses. The Cherry Sisters' engagement has been extended another week. The house will be completely renovated and opened under the same management early in August.

Flynn and Sheridan's City Sports Burlesque company is Manager Kernan's attraction this week at his popular Lyceum Theatre Auditorium. Oppenheimer's spectacular Zero will follow.

William G. Stuart, of the Castle Square company, the Valentine in the operatic production of Faust, was stabbed and seriously injured at the close of the fifth act Saturday night in the trangular duel scene between Faust, Mephistopheles, and Valentine, by Reginald Roberts, who, as Faust, made a miscalculation in the distance. The blade of the sword pierced Mr. Stuart's thigh to a depth of fully two inches. Notwithstanding the wound, which was bleeding profusely, Mr. Stuart finished the act with rare pluck.

The Calvé concert Wednesday at the Columbia Theatre, in conjunction with the Boston Festival orchestra, was a brilliant musical treat. Assisted by J. H. McKinley, tenor, and Signor Giuseppe Campanari, baritone, in special selections, the entire fourth act of Ambrose Thomas' opera, Hamlet, was given in costume. The trio from Faust, fifth act, was also rendered.

Bronislaw Huberman, the violinist, gave a concluding recital at the Columbia Theatre Sunday night to a large audience. He repeated his success as a musical wonder.

At a musicale given at the White House by the President and Mrs. McKinley to a distinguished company in the beautiful Blue parlor, on Tuesday evening, Signorina Belinfanti, a talented Italian contralto vocalist, made her American debut with success. Professor Bruto Giannini, of New York, was the accompanist.

The Buckler Stock company, which will commence a season at the Grand Opera House next Monday night, comprise William Stuart, Laurence Williams, Richardson Carter, William Richardson, George W. Murray, Frank Bosworth, Charles W. Mack, Phil S. Greiner, Harry Sinclair, George Cybolt, Eleanor Newton, Rose Osborne, Anna Eggleston, Ethel Raynes, and Fern Dayton. The company will alternate with the Buckler Baltimore company at the Holliday Street Theatre.

The Johnnie Juniors, the Washington Mask and Wig Club, who have returned from their successful trip to New York and elsewhere, will give The Mikado by request at the Columbia Theatre Saturday night.

The Grand Opera House, under the management of Kernan and Rife, has entered the Gulick syndicate chain of popular priced houses. This completes a circuit of principal houses in Boston, New York, Brooklyn, Pittsburg, Philadelphia, and Baltimore.

Paul Wilstach has changed the title of the new play which will open the Columbia Theatre stock season next Monday night from His Own Proxy to A First Offense. Al S. Lipman is the latest engagement for the company.

Sousa at his band concert next Sunday night, at the Lafayette Square, will be assisted by two new soloists here, Zora Gladys Horlocker, contralto, and Fräulein Leontine Gaertner, 'cellist. JOHN T. WARDE.

BALTIMORE.

The Light Opera Season Developing Encouragingly—Spring Vaudeville Attractions.

(*Special to The Mirror.*)

BALTIMORE, May 10.

The light opera season here is gradually developing into a success. The opera this week at the Academy of Music is Faust. Richie Ling sings the role of the philosopher who sacrifices so much for love and passion. Miss Lichter makes a charming Marguerite and Mary Linck a delightful Siebel. Gertrude Rutledge is the Martha. The remainder of the cast and the chorus are all that can be expected.

Girofle-Girofla has been selected for the second week of the Spring season at Ford's Grand Opera House. Villa Knox assumes the dual role. Hubert Wilkie is heard to advantage as Mourzouk, and Tom Ricketts, Sylvester Cornish, and Teddy Webb contribute to the general effect.

Manager Kernan has engaged a number of strong cards for this week at the Auditorium Music Hall. Fred Hallen and Mollie Fuller renewed to-night their success of earlier in the season. Fred Paulding, assisted by competent players, appeared in Bound to Win. The J. Barton Key Kodac Comic Opera company presented Offenbach's Rose of Auvergne, and later in the week will appear in Charity Begins at Home.

This is the closing week of the regular season at the Holliday Street Theatre, the attraction being Adien Benedict's Fabio Romani. There is a good prospect for a satisfactory week's business.

Robert Fitzsimmons is the special drawing card of the Zero Vandeville company, which opened to-night at Kernan's Monumental Theatre.

The promenade concerts at the Music Hall continue to draw large crowds.

HAROLD RUTLEDGE.

THE CASE OF HONOR.

The suit of Augustin Daly against Lillian Walrath and others to determine the American rights to Herman Sudermann's play, Die Ehre, presented here under the name of Honor, has been before Judge Lawrence in the New York Supreme Court. Sudermann sold to Mr. Daly the American rights, and then published the play in Germany. From this published edition a translation was made, which Miss Walrath produced here, bringing about the suit. Judge Lawrence decided that while the plaintiff might have cause for action against Sudermann for breach of contract, there was no principle upon which he could enjoin the defendants. Judgment was given in favor of the defendants, the complaint being dismissed on the merits, with costs. Charles Henry Butler represented the defendants.

A BENEFIT FOR EDWIN KNOWLES.

Owing to the fact that the Frohman syndicate have leased for next season the Amphion Academy in Brooklyn and Hyde and Behman have leased the Park Theatre, both of which houses have been managed by Edwin Knowles, the latter gentleman will have no part in managing Brooklyn theatres next season. Colonel Sinn, of the Montauk, is arranging a benefit for Mr. Knowles, which will be given at the Montauk Theatre on the afternoon of Thursday, May 13. A letter signed by most of the representative men of Brooklyn has been sent to Mr. Knowles expressing their appreciaiton of his efforts in the cause of the highest forms of theatrical entertainment in Brooklyn and his constant readiness to lend his aid in all projects for charity and for the good of the city.

THE AMERICAN THEATRE MAY BE SOLD.

At a consultation held yesterday afternoon by T. Henry French and Elliott Zborowski, owners of the American Theatre, at the office of Mr. Zborowski's lawyers, 111 Broadway, the condition of American Theatre affairs appeared graver than had been expected. It developed that a suit will be brought immediately by the holders of the first mortgage upon the property for the purpose of bringing about its sale. Mr. French, when interviewed last evening by a MIRROR man, said that these were the facts in the case, but that it was impossible at the time to outline the probable outcome of the matter.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Alter, Lottie
Alexander, Lillian
Allen, Lester Marie
Andrews, Pearl
Ashton, Margaret
Armstrong, Viola
Alberta, Laura
Bates, Helen
Brisbin, Blanche
Balch, Ethel
Bender, Olive
Bulley, Miss
Boggart, Helen Valto
Bonehill, Bessie
Bidwell, Sylvia
Burne, Kate
Bouvier, Adine
Bainbridge, Rolinda
Bedell, Vera
Berry, Dorine
Bennett, Johnstone
Balar, Mrs. Georgie
Brooks, Ira
Bergere, Valerie
Blanchett, Louise
Burt, Fannie L.
Bishop, C. B.
Bennett, Josephine
Bell, Louise
Bascom, L.
Beasey, Little Mayflower
Brainard, Elizabeth
Burke, Lizzie Creese
Braham, Rose
Busby, Amy
Bennett, Eulalia
Bigelow, Valeria J.
Barnes, Gertrude
Brown, Mrs. Nat.
Bradley, Pauline
Bertello, Aileen
Conlin, Emma
Clarke, Annie
Cameron, Mabelle
Cummings, Nellie
Collins, Mrs. M. L.
Cushman, Sadie
Constantine, Beatrice
Cutting, Mrs. Robert
Connelly, Mrs Ed. J
Carlstedt, Clairdia
Courman, Julia M.
Crabtree, Lotta
Clayton, Miss E.
Colman, Genevieve
Cummings, Geo. E.
Carey, Lucelle
Cleveland, Maude
Coot, Mrs. Bert.
Campbell, C.
Coleman, Clara
Carlisle, Katherine
Constance, Beatrice
Clark, Nellie
Dell, Violetta
Druce, Mrs. H.
Dare, Ada
Desmond, Marie
DeWolfe, Lillian
Dale, Violet
DeArville, Camille
Desmond, Florence
Decker, Lylian
Devereaux, Margaret
De Fassey, Mme.
De Nois, Vera
Du Barry, Kate
Davis, Lester
Dillon, Mrs. R. J.
De Gross, Lillian
Ditt, Josephine
Dickson, C.
Dean, Miss
Eddyson, May
Euler, Grace
Eckart, Flora
Florence, Mrs. J. W.
Forrest, Gail
Fleming, Mamie
Fiske, Tinnie
Francis, Mrs. Herbert
Fulford, May
French, Pauline
Fane, C. E.
Fay, Annie Eva
Franklin, Beth.
Granger, Maude
Grey, Olive
Gurnett, Irene
Goddie, Beatrice
Gonzales, Fannie
Grau, Elese
Graves, Lorena
Gray, Helen
Howard, May
Hading, Jane
Hutchson, Mae
Henderson, Grace
Hart, Annie
Henri, Patti
Herring, Elia
Hendre, Edith
Hill, Lottie
Hilliard, Mollie
Harpur, Dorothy
Hemden, Agnes
Hill, Miss N. C.
Hill, Eunice
Harcourt, W.
Hampton, Mary
Hopkins, Grace
Howell, Ida
Hall, Edith
Hamblin, Constance
Hunter, Minnie
Hyde, Lottie
Hall, Pauline
Jackson, Marie
Jones, Kittie
Kendall, Lottie
Kimble, Miss M. E.
Kimble, Frankie
Kennedy, Rose
Kruger, Ollie
Kimball, Grace
Kemphall, Mary
King, Marie
Kane, Mrs. Robert
Latone, Belle
Lake, Julie
Leslie, Bessie
Lyons, Etta
Learock, Gilbertie
LeMoin, Gladys
Loan, Rene
Lorraine, Lena
Lee, Lillian
Lester, P. M.
Loomis, Nellie
Loring, Lucelle
Markham, Pauline
McCall, Florence
Martinot, Sadie
Moore, Anna R.
Midurger, Kate
Marshall, Vellie
McCabe, Medray
McAnall, Ethel
Modjeska, Mme. Helene
Mora, Mona
May, Margaret
Morse, Josephine
Maddera, Sallie
Mathews, Mrs. F. H.
May, Phila
Melba, Nellie
Marion, Florence
Magill, Gertrude Ilion
Moller, Almanda
Marte, Britta
McLeod, M. V.
Maskell, Nellie
McHenry, Nellie
North, Gwen
Nefflin, Hattie
Nichols, M. L.
Noss, May
Odegard, Thora
Otis, Jane
O'Neal, Rose
Orme, Ilda
O'Keefe, Anna
Osborn, Alice
Piercy, B. H.
Purcell, Kate
Powers, Georgia
Porter, Elsie
Pierce, Alice
Perrault, Helphire
Peabody, Mrs. E. B.
Patton, Vivian
Paldi, Zeddie
Pitt, Fannie Addison
Ramsay, Helen B.
Russell, Blanche
Renwood, Minnie
Ray, Lottie
Raymore, Viola
Russell, Ella
Roy, Alma Lucelle
Ryan, Mamie
Rae, Inez
Rhea, Madame
Robbane, Miss M.
Rhi, Mme.
Radcliff, Carrie
Raymond, Flit
Rice, Edith
Raymond, Alice
Russell, Annie
Rogers, Clyde
Rober, Katherine
Reger, Carrie
Shanley, Alma
Stone, Miss L. M.
Stafford, Florence Marion
Stacey, Delia
Swan, Miss A. C.
Simonson, Mrs.
Stanwood, Gertrude
Stokes, Emma
Stevens, Emilie L.
Stepton, Susie
Shepheard, Miss M. W.
Sears, Bessie
Stelner, Emma
Sutherland, Jose
Stembler, Hattie
Skillman, Louise
Sarony, Nora
Snyder, Alace M.
Sears, Z.
Thorn, Lora
Tanguay, Eva
Taylor, Lucy
Twohy, Marie
Tetson, Basil
Travers, Belle
Thomas, Marion
Tracy, Mary B.
Taylor, Mamie
Uart, Kate
Ulmer, May
Vaughn, Theresa
Van Cortland, Villers, Reta
Van Dyke Lea, Miss
Vickers, Nattie
Vars, Aggie
Whittam, Margaret
Westbrooke, Bertha
Welsh, Ena
Warner, Violet
Wilson, E. T.
Willard, Kloise
Wolcott, Florence
Whitney, Bertha
Winter, Maude
Walsh, Blanch
Wood, Miss May
Williams, Constance
Wallace, Gladys
Wheeler, Benice
Webb, Nellie
Young, Lizzie

MEN.

Ashland, A. S.
Adams, Sam'l J.
Armstrong, David
Allen, Harry F.
Armitage & Fitzpatrick
Aborn, Milton
Ambross, Jno.
Allen, Chas.
Appleton, George J
Alliger, James H.
Arbuckle, M.
Armory, J.
Alston, Arthur C.
Allen, P. Leslie
Askin, Harry
Bewley, Harry
Bartels, L.
Burgess, Neil
Bertram, C. N.
Braham, John
Bryton, Frederick
Bubler, Walter
Byres, J. Ed.
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Bassett, Chas. O.
Benson, A. R.
Barnes, Mac. M.
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Bernard, Harry G.
Burkart, Theo.
Byron, Oliver
Bonta, D. A.
Bus. Mgr. Peter F. Baker.
Bell, Ralph
Baker, Peter F.
Bedell, Raymond
Baskell, Alf. A.
Botta, Walter D.
Bower, Eddie P.
Berger, Fred. G.
Brennan, John E.
Brayington, Lawrence
Brown, W. K.
Byrne, J. F.
Bowles, Perry K.
Barrett, J. S.
Bergman, Henry
Breit, Joseph
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Gill, Wm.
Grey, Thaddeus
Gourand, Claud L.
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Gould, Wm. F.
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Nathen, Joe
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Orendorff, Walt'r R
Ormond, Frederic
Oleson, Ole
O'Keefe, Thomas
Phelps, Eugene
Peyton, H. B.
Parker, H. P.
Peck, Geo.
Pratt, Chas.
Patterson, Chas.
Parker, Geo. D.
Patee, Clads. M.
Phillips, Wm. F.
Pope, Charlie
Palfrey, E. D.
Price, Sidney
Pitt, C. Dibden
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Packard, Dan
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Perley, H.
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Quinlan, Dan
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Roadway, E. D.
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Vernon, Paul
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Vaughan, Chas.
Van, Dernork
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Waller, Ridge
Webber, Harry
Wadsworth, W. N.
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Warde, Frederick
Weil, R.
Williams, Malcolm
Wyndham, Arthur
Walsh, Townsend
Wesley, Louis
Walker, Walter
Wade, Edward
Whiteside, Walker
Willis, Chas. L.
Ward, J. M.
Wilson, Francis
Wright, Stephen
Walton, Chas.
Ward, Fred'k
Wheeler, R.
Wills, F. M.
Weigelhaum
Westfall, Arthur H.
Walters, E. J.
Wood, N. S.
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DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - - - MAY 15, 1897

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CURRENT AMUSEMENTS.

EMPIRE—UNDER THE RED ROBE, 8:30 P. M.
FIFTH AVENUE—MRS. PINK, 8:15 P. M.
FOURTEENTH STREET—HAVOURNEEN.
GARRICK—NEVER AGAIN, 8:15 P. M.
GRAND OPERA HOUSE—AN ENEMY TO THE KING.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HERALD SQUARE—THE GIRL FROM PARIS.
HOYT'S—THE MAN FROM MEXICO, 8:30 P. M.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 8:15 P. M.
LYCEUM—THE MYSTERIOUS MR. BUGLE, 8:30 P. M.
KNICKERBOCKER—THE SERENADE, 8 P. M.
MURRAY HILL—WAITE COMEDY COMPANY.
PLEASURE PALACE—VAUDEVILLE AND FARCE.
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A NATIONAL THEATRE.

IN an article in *Harper's Weekly*, JOSEPH I. C. CLARKE sets forth reasons why a National theatre should be established in New York—an institution for which the Théâtre Français might stand as the model—and he dwells upon advantages to the native stage that might accrue. Such a theatre, he thinks, would "foster and focalize the dramatic genius and performing skill of a continent;" and he argumentatively adds:

The writer for the American theatre has no incentive to the higher forms of his art. The American student who might become a playwright has no chance of seeing the best plays outside of books, and so he can never in the higher drama attain a knowledge, for instance, of the vital difference between "movement" and "action"—a rock on which so many of our littérateurs have split their dramatic barks in turning from their novels to dash off a play. When we continually concede the superior craftsmanship of the French dramatists, do we give thought to the formative influence of the Théâtre Français upon the young minds of France? The future of the American playwright is intimately bound up with the establishment of a National theatre.

And what a future invites him! For some of his products he has the entire English-speaking race in his market. But his "home market" is the greatest in the world. The length and breadth of the Union and the Dominion of Canada, the homes of 75,000,000 people, at present offering him over 3,000 theatres for his wares. Shall he be given an object to essay some ennobling work in catering for them, or shall he sink to the level of the Jack Pudding of "vaudeville"?

To the actor the need of an American centre of his art with some claim to artistic authority is a crying one. There are at present over 500 organized companies roaming up and down the land supplying the performances, besides the scattered Croats and Dalmatians who travel simply in pairs or little groups. In this army of players we find a handful of the first-class, or very near it, and below them brigades of wretched performers. With the latter the plays or pieces they present are of lower and lower grade. The mixed performance known formerly and correctly as "variety," but later as "vaudeville," gains every day, until it threatens to absorb all.

To those who have the well-being of the people at heart, as well as to those with high art ideals, the betterment of the amusements of a people is a benefit worth a struggle. While we are concerning ourselves so about our churches, our libraries, our museums, our picture-galleries, and our schools, why should no care be taken for that art which is the great living school of human nature—which is moralist, teacher, repository of the past, and plastic with all the varied beauty of humanity itself? The masses go to the theatre for better or worse. Why should we look on unhelping, indifferent, while the tendency is mostly for the worse? Not only on its audiences, but on other theatres, would a National theatre exercise its wholesome influence. Through and through the French stage is artistically the finest in the world. To the fixed star of the Théâtre Français this is assuredly attributable.

Around such a theatre, and as a part of its organization, would grow up a conservatory of acting for carefully selected beginners. In its curriculum elocution would have a real meaning, wherein the soul of an impersonation would be taught as well as the words of the part. It would not be a hot-house for forcing a brood of immature young people into distressing travesties of the great roles of the stage, but a carefully directed college of the art in all its allied branches. Indistinctness of utterance, uncertainties of pronunciation, vagueness of conception, flatness of portrayal, would become cardinal sins, instead of, as at present, venial infirmities. It could not help alleviating the direness of much that nowadays is felt to be past correction. It would make artists, instead of merely labeling its young men and women as "professionals." That would be worth something.

THE MIRROR does not agree with all of the claims made by Mr. CLARKE. It is true that the writer for the American theatre has little incentive to the higher forms of his art, because, under the commercial conditions that prevail in stage enterprise, he is too often called upon to write to order, and has little hope that work performed solely in an artistic spirit will find acceptance. But the state of the American theatre to-day does not warrant the pessimistic picture that Mr. CLARKE draws of it.

The essayist wisely stands by the theory that under the democratic conditions that prevail in this country, a National theatre, if established, ought to owe its origin and maintenance to private endowment. Such an institution, under proper direction and adequately supported, would, no doubt, have an influence for good on dramatic art.

ANOTHER SIGN.

THE MIRROR has noted the unusual number of excellent stock companies recently organized for the Summer entertainment of cities that presumably have enjoyed the usual lines of amusement offered during the regular season, as suggestive of a renascence of the older stage system.

It is undoubtedly true that most of the cities where these stock companies will be located will accord them better patronage than many of the regular attractions have received during the season, because the stock companies have been carefully organized, and they will present good repertoires, while many of the traveling companies are indifferently made up and their plays are not always attractive.

Another suggestive fact bearing on this subject is the success that the better class of low-price repertoire companies have enjoyed this season. Some of these organizations have offered good plays and good actors, and as a result they have made money. Those whom these facts interest will find in them food for thought.

SEVERAL complaints have come to THE MIRROR from dramatists who say that the names of plays copyrighted by them at Washington have not appeared in the lists of titles published in this paper from time to time. THE MIRROR's list of play titles is compiled from the official documents published by the Librarian of Congress, and of course the information of this paper cannot go beyond that officially furnished. It would seem, however, that there is lack of system as to the registration of such titles in the office of the Librarian of Congress, or at least in the compilations from such registration, for within a week two complaints have been received as to the omission of titles registered at times supposed to have been covered by the latest publication of titles in THE MIRROR.

THE failure of the Chinese theatre in Doyers Street was an interesting event last week. It is said to have had on its boards a play that had been running for several months and was unfinished when the house closed its doors. This is the first case of disaster to continuous performance in New York.

FRENCH society persons, it is said, have started the fad of appearing as supernumeraries on the stage. It is to be hoped that the percentage of those who are graduated from the supernumerary to the acting ranks will not decrease in consequence.

THE announcement that a new champion pugilist will make horseshoes in a play in which he is to be the star is of interest. The making of horseshoes by hand is almost a lost art and an entertaining operation to witness.

TRULY, the line that formerly divided the stage from aristocracy grows fainter and fainter. When IRIS BEERBOHM TREE was baptized in London the other day, her godmother was the Duchess of Portland, and her sponsors included the Marquis of Granby and Lord Rowton.

SIR HENRY IRVING will unveil the statue to Mrs. SIDDONS on Paddington Green at noon on June 14. By the way, there have been American players who ought, by this time, to be similarly honored.

THE "Summer snap," so-called, seems to have developed into a Summer season.

PERSONALS.

LEIGH.—Lisle Leigh, whose portrait appears above, is playing Donna Diana, in Alfriend's His Double Life, produced originally in Philadelphia on Monday. This is a dramatization of "The House on the Marsh." The season of this play will close on May 29 or June 5. Miss Leigh is at all times a painstaking actress, and spares no trouble or expense in costuming the parts that fall to her. For three years she has worked steadily in stock, with the exception of last winter, when she appeared in Northern Lights. Miss Leigh has won unusual praise for her Susanne in A Scrap of Paper, Letty in Saints and Sinners, the twin sisters in Hoodman Blind, Gertrude in Shenandoah, Cora in Article 47, and Ann Bruger in The Charity Ball. Miss Leigh will rest this Summer, to recuperate for next season, with her aunt, Sara Alexander.

JEFFERSON.—Joseph Jefferson sent a check for $100 for the John L. Vincent benefit last Sunday evening, and another of like amount for James W. Collier's testimonial next Thursday.

HENDERSON.—Mrs. Ettie Henderson, who manages the Academy of Music, Jersey City, read a paper on "Dramatic Critics" at the April meeting of the New York Women's Press Club. Mrs. Henderson has been appointed by Mayor Wanser one of the commissioners to represent Jersey City at the Tennessee Centennial Exhibition, and will visit that city during the Summer.

KEENE.—Thomas W. Keene will revive, next season, the powerful drama, Drink, the play in which his first real success was made.

WHYTAL.—Mr. and Mrs. Russ Whytal have ended their Pacific Coast tour in For Fair Virginia, and are coming eastward by Salt Lake City and Denver. Next season Mr. Whytal's new play, Out Yonder, will be seen in this city.

ALLEN.—Whiting Allen is still the capable and popular agent of Buffalo Bill's Wild West. Mr. Allen leaves New York this week to plan the campaign of his exhibition in New England.

SCHOEFFEL.—John B. Schoeffel was presented last week with a handsome silver cup, the gift of employees of the Metropolitan Opera House. To Mrs. Schoeffel (Agnes Booth) was given an umbrella ornamented by mother-of-pearl, gold and silver.

HACKETT.—James K. Hackett and Mary Mannering, leading man and leading woman of the Lyceum Theatre Stock company, announced last week their engagement to marry. The wedding probably will not occur until after next season.

ABBEY.—Mrs. Henry E. Abbey, who sailed last Wednesday for London, contemplates accepting an offer from George Edwardes to appear in one of his companies.

SUTHERLAND.—Anne Sutherland will soon sail for London, where she will join relatives, to enjoy the festivities connected with the royal celebration. Afterward Miss Sutherland will join friends in France for a tour awheel through Normandy.

BENNETT.—The Chicago *Journal* will send its dramatic editor, James O'Donnell Bennett, to England and the Continent to spend the Summer. He will sail from New York May 19 on the *City of Paris* and will write from London during June and July on theatrical and other subjects.

MANSFIELD.—Richard Mansfield has in contemplation for next season an elaborate production of Timon of Athens.

DAMROSCH.—Frank Damrosch has been appointed Supervisor of Music to the New York Board of Education, and will enter upon this work next September.

FROHMAN.—Daniel Frohman, just before leaving for Europe, sent $25 for a gallery seat at the Collier benefit to be held on May 20.

HOEY.—William Hoey denied last week the assiduously circulated report of his failing health.

DODSON.—J. E. Dodson will sail for England on May 29 for a Summer vacation on his native heath.

VROOM.—Frederic Vroom will be the Antonio in Ellen Rowland's special production of The Merchant of Venice at the Knickerbocker Theatre next Tuesday afternoon.

WAINWRIGHT.—Marie Wainwright and her two daughters will sail in a fortnight for Europe. Miss Wainwright may play in London.

COULTER.—Mrs. Grace Thorne Coulter is the only member of the Thorne family now on the stage. She is the daughter of Charles R. Thorne, Jr.

GILBERT.—Society men and members of the Daly's Theatre clientele contemplate the presentation of a silver loving cup to Mrs. Gilbert, the veteran actress of the Daly company, before her departure for England in June.

ABELL.—Una Abell has been engaged for next season as leading lady with William H. Crane, succeeding Effie Shannon.

HUNTINGTON.—Grace Huntington has joined the Louisville Stock company at Washington.

QUESTIONS ANSWERED.

No Replies by Mail.

D. A., New York city: There has been no sketch of E. O. Clarke published recently in THE MIRROR.

M. R., Denver, Col.: CONSTANT READER, Lancaster, Pa., and W., Berwick, Pa.: See answer to R. A. S.

GEORGE MORDEAUX, Columbus, Ohio: Cammeyer, corner Twentieth Street and Sixth Avenue, New York city.

FRANK BUNCE, Portland, Ore.: El Capitan was originally produced on April 13, 1896, at the Tremont Theatre, Boston, Mass.

F. I. KELLY, Pittsburgh, Pa.: You will find an autobiographical sketch of Joseph Murphy in THE MIRROR of February 8, 1896.

C. I. JONES, Hartford, Conn.: Barney Fagan is the author of "My Gal's A High Born Lady." Hattie Starr is the author of "Daddy."

THEATREGOER, New York city: Edward Harrigan has not controlled the theatre now known as the Garrick Theatre for some time past.

M. B. OWEN, New York city: The benefit of the Actors' Order of Friendship took place at the Academy of Music, New York city, on October 8, 1896.

J. E. F., Oakland, Cal.: James Lewis died on September 10, 1896. He was born in Troy, N. Y., and was about fifty-eight years old at the time of his death.

R. A. S., Philadelphia, Pa.: 1. Address a letter to the actor in question care of THE MIRROR. 2. Write to Charles L. Ritzmann, 943 Broadway, New York city.

FRANK ALLEN, Lincoln, Mass.: The interview with W. H. Gillette was published in THE MIRROR of March 9, 1895. It contains the principal facts and data of his career.

L. M., New York city: Yes, there is such a theatre in Milwaukee. It is called the Pabst Theatre. It is managed by Weil and Wachsner, in behalf of the Pabst Brewing Company.

SADIE IRWIN, Detroit, Mich.: 1. W. T. Hall ("Biff" Hall) can be addressed 128 South Clark Street, Chicago, Ill. 2. Lillian Russell can be addressed care of the New York Casino.

J. M. A., Rochester, N. Y.: R. N. Stephens was dramatic editor of a Philadelphia paper for six years. He is the author of On the Bowery, The White Rat, and An Enemy to the King.

R. R. S., Wheeling, W. Va: Max Freeman came to America in 1873, when he was engaged by Adolf Neuendorff for the Germania Stock company then playing in Fourteenth Street, New York city.

A. B. C., Titusville, Pa.: Unless there is a notice on the printed copies of the plays you refer to, stating that all rights of production must be obtained from the author, you can perform them without pirating.

M. P. TOWNS, Cincinnati, Ohio: Yes, there is, or was, such a club. It was called the Boogie-Boo Club, and was organized last Summer at Bath Beach, L. I. Its membership was made up of professional people passing the Summer at Bath Beach.

J. L. GRAVES, Baltimore, Md.: The first dramatization of Uncle Tom's Cabin was produced at Welch's National Theatre, Philadelphia, Pa., in 1852. The copyright on the novel expired in 1882, and anybody has a right to dramatize it now.

W. T. H., Brooklyn, N. Y.: H. A. Du Souchet, the author of My Friend from India, is a telegraph operator in New York city. About ten years ago he wrote a play called Dollars and Hearts, which was produced at the Windsor Theatre. His play, The Man from Mexico, was produced at Hoyt's Theatre on April 19.

B. F. WARREN, Macon, Ga.: The tour of The Cherry Pickers opened at Utica, N. Y., on October 5, 1896, the cast including William Harcourt, Ralph Delmore, W. P. Casleton, Verner Clurges, Geoffrey Stein, R. V. Ferguson, Edward Poland, Benjamin Dean, J. L. Mason, J. Malloy, Frank Insley, William C. Riley, Roselle Knox, Jennie Satterlee, and Ethel Knight Mollison.

HARRY DENVER, New York city: 1. Write to Robert Magee, Director of the Edwin Forrest School of Acting, Philadelphia, Pa. 2. A non-professional cannot become a member of the Actors' Society of America. Article IV. of the Society reads: "Any person who has been an actor for three years and has resided in this country for six months shall be eligible to membership in this Society."

ADAPTER, Brooklyn, N. Y.: Literary and dramatic compositions are protected by common law rights only so long as they remain unpublished. After publication the author's rights are only protected by statute providing the publisher has complied in every respect with the regulations of our copyright laws. If a play was properly copyrighted at the time of its publication the dedication to the public was complete, notwithstanding any restrictions which the author may have put upon the sale. 2. See answer to W. Lawrence in MIRROR of May 8.

OLD ACTOR, New York city: The first benefit for the Actors' Fund was given on March 13, 1882, by M. B. Curtis and Colonel Haverly at the Fourteenth Street Theatre, and after paying all advertising expenses the sum of $300 was turned over to the Fund. The boxes were sold at auction, Thomas Whiffen serving as auctioneer. The boxes were sold as follows: A to Thomas Whiffen, $20; B to Harrison Grey Fiske, $25; C to M. B. Curtis, $25; D to the *Spirit of the Times*, $20; E to Harry Mann, $10; F to the Fourteenth Street Theatre, $10; G to Mrs. Thomas Whiffen, $10; H to Mr. Snedecker, $5; Total, $125. At this benefit M. B. Curtis and his company gave a matinee performance of Sam'l of Posen. The next contribution was from John T. Raymond, who telegraphed to the editor of THE MIRROR to draw upon him for $100 to be applied to the Fund. A meeting of the temporary trustees of the Actors' Fund took place on March 15, 1882, at the Union Square Hotel, and A. M. Palmer was authorized to receive the money thus far raised. After a brief general discussion the meeting adjourned, promising every assistance to the New York and Brooklyn managers for the grand benefit (to consist of a series of simultaneous benefits) proposed at this meeting. In referring to these benefits, the Baltimore *American* said: "The New York MIRROR has at last, after years of patient work, succeeded in fully organizing an Actors' Fund for the Relief of Sick, Indigent, and Unfortunate Actors. The most prominent managers and actors have taken hold of the project, and benefits are being rapidly arranged for the Fund, and in a short time this great charity will be on a firm financial basis." The grand benefit took place in nearly all the theatres of New York city and Brooklyn on April 3, 1882, and resulted as follows: From sale of tickets, $17,306.80; from donations, $18,386.50; total, $36,-592.30. Members of the New York Police Department and of the Brooklyn Police and Fire Departments sold a large proportion of the tickets. The chief individual subscriptions were as follows: James Gordon Bennett, $10,000; John Jacob Astor, $2,500; Wall Street contributions collected by Sara Jewett and Maude Harrison, $1,500; Edwin Booth, $1,000; J. K. Emmet, $1,000; Joseph Jefferson, $500; Alfred Corning Clarke, $500; Municipal Gas Company, $300; Agnes Ethel, $250; R. H. Macy, $150; John T. Raymond, $100; J. J. O'Donohue, $100; W. R. Travers, $100; J. D. Fish, $100; Ada Dyas, $100; W. F. Cody, $100; Henry Gillig, $100; Mrs. Edwin Adams, $100; Mary Anderson, $100; Simpson, Crawford and Simpson, $100; James O'Neil, $50; Charles Delmonico, $50; William Stafford, $50; Murphy and Nesbitt, $50; New York MIRROR, $44; Morris Simmons, $25; T. J. McBride, $25; W. J. Castle, $25; A. S. Seer, $25; C. W. Tyson, $25; P. S. Gilmore, $25; L. W. Parker, $25; Peter Bently, $25; George I. Tyson, $25; Van Tassel and Kearney, $25. Various other subscriptions (record of which was destroyed in the Theatre Comique fire) continued to be made until May 18, 1882, at which time the grand total of the Fund from subscriptions, sale of tickets at the benefit, etc., etc., was $30,335.80.

THE USHER.

The newspapers are calling attention to what they term the early closing of the season. They speak as though amusements were this year coming to an end prematurely.

As a matter of fact, the season is lasting longer than usual. To-night there are twenty-five places of amusement open in this city. One year ago there were but seventeen that had not turned out the lights and shut their doors.

The season of 1896-97, so far as New York is concerned, has covered a greater period than the average. Of course, except for the lightest forms of entertainment, the end is close at hand now, for the metropolis has never shown a disposition to encourage serious dramatic performances during the term of thermometric altitude.

Undoubtedly, as sage observers are pointing out, the bicycle is responsible for a reduction of theatre patronage in the Autumn and Spring; but good attractions draw early and late, and it is a question whether the exhilarating exercise of the wheel does not sharpen the public's appetite for dramatic food, the enjoyment of which is dependent largely upon good health and good spirits.

The death of Mr. Moore, Henry C. Miner's brother-in-law, has necessitated a change in that manager's plans. For twenty-six years Mr. Moore was Mr. Miner's general superintendent, looking after many details of his theatres and enjoying his fullest confidence.

"I had taken passage for Europe in June by the *Campania*," said Mr. Miner yesterday, "but Mr. Moore's death obliges me to forego my European trip. I shall remain here and manage the Fifth Avenue Theatre myself. I gave up my steamship tickets Saturday.

"The reports that I intend leasing the Fifth Avenue to this or that continuous performance or music hall manager are unfounded. A number of persons have been after the house, but I have declined all proposals.

"The house will continue to be first-class in every respect. I have a number of the best attractions booked for next season and several important productions will be made here. Except during the Hollands' short engagement the Fifth Avenue has made big money this season. Tess of the D'Urbervilles, Crane, and Lost, Strayed or Stolen filled the greater part of the time and cleared large profits. Indeed, no theatre in town has had a steadier employment of substantial success."

Mr. Miner also denied the story, telegraphed from Chicago last week, that he is to be a candidate for the presidency of the Actors' Fund at the annual elections next month.

"I have never given the subject a thought," he said. "I filled the post once and I believe in giving different men a chance to distinguish themselves in promoting the Fund's work."

In this connection I may add that the choice of the majority of the Actors' Fund Association for a successor to Mr. Palmer is Louis Aldrich, who is pretty certain to be nominated and elected. The boomlet started by a morning paper for Mr. Miner, as my readers can see, did not have that gentleman's sanction or indorsement.

The *Spirit of the Times* discusses my remarks of a week ago regarding the Actors' Order of Friendship and asks: "Does THE MIRROR seriously contend that no managers, only actors, have belonged to this Order, which is, in effect, a mutual benefit clique?"

THE MIRROR contends nothing of the sort. Every member of the Order is or has been an actor for at least three years, and while several members are now managers, it is nevertheless distinctly an organization of reputable actors.

The Order is in no sense a clique within the *Spirit's* use of the term. While the qualifications of membership are not so broad as those of membership in the Actors' Fund or the Actors' Society, it is equally a professional institution with purposes as good and achievements as honorable, and with an unblemished record covering forty-eight years.

I am glad to present the following communication on this subject which reached me yesterday:

NEW YORK, May 10, 1897.

DEAR SIR: My attention has just been called to an article in the *Spirit of the Times* making a comparison between H. C. Miner and Louis Aldrich as successors to A. M. Palmer as President of the Actors' Fund of America, presumably written by the well-known dramatic critic, Stephen Fiske, who states, among other things, "that he [Aldrich] is neither a representative manager nor a representative actor; besides he is connected with the clique called the Order of Friendship, which holds aloof from the Fund—moreover, the Order of Friendship has been noted for its unfriendliness to actors who did not happen to be born here."

The Actors' Order of Friendship has borne upon its membership rolls, among those dead, the names of Edwin Booth, W. J. Florence, Lawrence Barrett (who were initiated by Louis Aldrich), as well as William Wheatley, Edwin Adams, Frank Chanfrau, John McCullough, John T. Raymond, Charles R. Thorne, Jr., General George W. Gile, Charles Burke, Charles Bishop, D. J. Maguinness, Edmund S. Connor, John Drew, the elder, E. A. Sothern the elder, Nelson Wheatcroft, and others. Among the living members are Joseph Jefferson, John Elsler, Stuart Robson, John Drew, William H. Crane, James W. Roberts, James O'Neill, Frederic De Belleville, Roland Reed, Lewis Baker, Milton Nobles, Augustus Pitou, Charles R. Walcot, L. R. Shewell, and many other actors whose names I cannot now enumerate.

Mr. Aldrich should be proud to be one of such a "clique," whose respect and approbation he has so repeatedly won, as a representative actor, whenever there was any theatrical interest or charity to faithfully serve, in proof of which I send you an attested copy of resolutions passed some few years ago by the Actors' Order of Friendship and signed by over 150 members.

If Mr. Stephen Fiske will investigate the records of the Actors' Fund of America, I think he will find that every member of the Actors' Order of Friendship is a member of the Actors' Fund, and that a majority of the officers of the Actors' Fund of America are members of the Actors' Order of Friendship, and that the members of the Actors' Order of Friendship of America have given more of their time, service, money, and have been a greater factor in the success of the Actors' Fund of America than any two other organizations in America.

The records of the Actors' Order of Friendship show that nearly one-third of its members were not born in America—in fact, this applies to Mr. Aldrich—but its doors have always been open to any actor of good standing who has earned his living in the profession for at least three years; and while some of us, like Messrs. Pitou, Knowles, Cotter, and myself, have become managers, we all followed the calling of actors when we joined this Order.

The assertions regarding the Actors' Fund itself, in the article referred to, I will not answer. Its Board of Trustees certainly know who does the actual work in conducting its affairs, and I am sure it is absolutely unanimous in enthusiastically indorsing the proposition that the next President of the Actors' Fund should be Louis Aldrich.

Yours very truly,

FRANK W. SANGER,
President, Edwin Forrest Lodge, No. 2, Actors' Order of Friendship of America.

The resolution referred to by President Sanger thanks Mr. Aldrich for "the energy, the zeal, and the care he has displayed in presenting and upholding our efforts to improve the character and promote the best interests of the theatrical profession in America." It bears the signatures of Booth, Jefferson, Barrett, and numbers of other celebrated actors.

Mr. Aldrich's candidacy has the indorsement and support of President Palmer and all that have the Fund's welfare at heart, including THE DRAMATIC MIRROR.

William Winter's speech at the Lotos Club's dinner in his honor was a beautiful blend of regret and remorse, mingled with poetic puffs for his well-known stage favorites and soulful desires for a return to shattered conventions and moth-eaten methods.

Mr. Winter's peroration was peculiar and—in intent, at least—pathetic. Actors were not there to listen to this tearful passage, and so I quote it here for their enlightenment and benefit:

> My career as a writer about the stage seems to be drawing to a close. It has been freighted with exacting responsibility; it has been inexpressibly laborious, and its conclusion would cause me no regret. I have no enmities, and if ever in my life I have wounded any heart, I have done so without intention, and I hope that my error may be forgiven.

In these words Mr. Winter himself confirms the lurking suspicion that he is tired of criticising plays and players, and that, outside the narrow circle of persons that have succeeded in hypnotizing him into believing that they have all the wonderful charms and attributes he credits them with possessing, he has little sympathy with the contemporary stage.

The humility of Mr. Winter's concluding sentence is perhaps sincere and no doubt his cry for forgiveness will be heard by the many and scattered actors that bear in their flesh the poisoned arrow-points of his satire and invective.

For, except to his little collection of fetiches, Mr. Winter has not been a kind, a helpful or a stimulating critic. Many of the greatest playwrights of Europe; many of the greatest artists—like Salvini, Bernhardt, and Duse—have failed to win from him even a small meed of acknowledgment. Gifted as a poet, accomplished in the literary sense, he has been, nevertheless, an indifferent critic—a reactionist, who has adhered to mincing standards, cherished petty prejudices, and opposed progressive influences with tooth and nail.

The honesty of Mr. Winter's aims is beyond cavil or question. But his influence upon the drama has declined as he has fallen behind in the forward march. I do not think he has ever done a deliberate injury to any man or woman, and I doubt not that his prayer for forgiveness will be granted very readily.

I hold the Chicago *Evening Post* in high esteem and for the views of its able dramatic critic I entertain great respect. But the *Post's* inability to differentiate between the presentation of facts and the expression of opinions, as illustrated in the following quotations from its columns, ought to be corrected:

> One of the most remarkable "flops" ever achieved by THE DRAMATIC MIRROR is made this week. Formerly it decried Olga Nethersole's sensationalism and pointed out the bad influence she had on the trend of stage affairs. In the current issue is printed an interview with the new Carmen and The Usher makes flattering comments. A complete switch is this, and hard to explain.

THE MIRROR reprobates Miss Nethersole's sensationalism to-day as it did when she produced Carmen at the Empire Theatre. But THE MIRROR sees no inconsistency in publishing an interview with the successful actress or details of her plans and statements regarding her large receipts.

THE MIRROR has no personal quarrel with Miss Nethersole, and if it is a "flop" or a "complete switch" to print news regarding her—irrespective of its views as to the propriety of some of her public manifestations—then THE MIRROR willingly pleads guilty to the *Evening Post's* charge.

By the way, I learn that Miss Nethersole's receipts in Harlem last week were large. With Carmen on Saturday at the matinee she drew $1,108, and with Camille in the evening $1,587.

MAXINE ELLIOT AS KATHERINE.

Nat C. Goodwin, it is said, will produce Shakespeare's The Taming of the Shrew next season, with Maxine Elliot in the role of Katherine.

TROUBLE IN THE GEISHA COMPANY.

Trouble which has been brewing in The Geisha company for the past two or three weeks terminated in an open outbreak of hostilities at Buffalo on May 6. Business on the road has not been good of late, and salaries have not been paid in full. On the evening mentioned Dorothy Morton, the prima donna of the company, went to Violet Lloyd's dressing room at the close of the first act, and a quarrel ensued, with the result that Miss Lloyd was thrown into a state of hysterics and did not appear during the remainder of the performance. Her place was taken by Linda De Costa, and Miss Lloyd was removed to her hotel. As a further consequence, Miss Morton left the company the next day, and through her Buffalo attorneys issued an attachment on the box office receipts for alleged arrears of salary amounting to $666. Lillian Lipyeat replaced Miss Morton and gave eminent satisfaction. It was freely stated by the stage hands and by members of the company that during the quarrel between Miss Morton and Miss Lloyd Miss Morton struck Miss Lloyd. The parties concerned refused to make any statements to the local reporters, and THE MIRROR correspondent was the only newspaper representative granted an interview.

Miss Morton was found in her room at the hotel chatting with Sir William Jardine, one of the proprietors of the company, and Adolph LaBerge, the manager.

"It's all a joke," said Miss Morton. "Does this look as if I had any trouble with the management?" she added, as she smiled toward the gentlemen mentioned. "You see," she continued, "Miss Lloyd and I had some business trouble, and at the close of the first act I went to her dressing room to consult her in regard to it. Words were exchanged, and Miss Lloyd was taken ill, and that's all there is of it. The report that I struck Miss Lloyd is absurd; I did nothing of the kind."

Sir William Jardine stated that he did not care to add anything to Miss Morton's statement. Difficulties were finally adjusted so that Miss Morton and Miss Lloyd both appeared at the performance Saturday evening, though the attachment was not withdrawn. If there were any differences between the singers it was not apparent to the audience, and each came in for round after round of applause. Saturday afternoon it had not been decided whether the company would close in Buffalo or continue on the road for a week longer.

MABEL AMBER.

An excellent likeness of Mabel Amber is to be found upon the first page of this issue of THE MIRROR. Miss Amber, who was born in Elmira, N. Y., first appeared upon the stage as leading lady in the company of Katie Putnam. For more than two years she was a member of Augustin Daly's company, and for part of this time replaced Edith Kingdon in Mr. Daly's forces. She then joined Robert Mantell as leading lady, and made a distinguished success as Diane in Monbars. This engagement was followed by a term in leads with Louis James, replacing Marie Wainwright, and by three seasons with Nat C. Goodwin in The Nominee, The Gold Mine, Art and Nature, A Gilded Fool, and In Mizzoura, her striking impersonation of Kate in the latter play having been undertaken after a single rehearsal.

Then came a long series of triumphs as Trilby in A. M. Palmer's production of that famous play. So remarkable was her success in this part as to completely overshadow her earlier achievements. The press in every city played was enthusiastic about Miss Amber's Trilby, her art and her beauty combining to perfect a delightful impersonation.

Miss Amber's most recent appearances were in New York and in At Piney Ridge, at the American Theatre in this city, scoring a strong individual success in each play. She has been engaged already for a prominent production next season.

THE WOMEN'S STRING ORCHESTRA.

The Women's String Orchestra gave their third concert at the Mendelssohn Glee Club Hall last Thursday evening before a large audience. Mlle. Alice Verlet, of the Paris Opera Comique, the soloist, won hearty applause for her splendid singing, especially of the "Shadow Song" from Meyerbeer's Dinorah. The orchestra, which has continued steadily to improve under the direction of Carl V. Lachmund, played with the same thoroughly delightful sympathy and admirable harmony of spirit which have been the refreshing features of their other performances.

A NEW GRAND OPERA COMPANY.

Maurice Grau was elected last week president and managing director of the new Maurice Grau Opera company. Frank W. Sanger was chosen as business manager.

The annual meeting of Abbey, Schoeffel and Grau, Limited, occurred in this city last Tuesday, when directors were chosen to conduct the future business of the concern, which will mainly consist of the disposal of the Tremont Theatre. A resolution was adopted declaring that no more opera productions should be undertaken by the old firm.

AN AMBITIOUS PRODUCTION.

The Academy of Music will be opened in September with a spectacular production called Nature, which, it is said, will be the largest ever seen in this country. The company will number 300, and it is claimed that at least $45,000 will be spent before the first raising of the curtain. William De Verne has just returned from abroad, where he has bought the costumes and engaged the leading comedians and dancers for the production. The work upon it is now well under way and the entire Summer will be spent in its completion.

TO KINGSTON AGAIN.

"While my trip to Kingston, Jamaica, was not a pecuniary success, owing to gross mismanagement on the part of everybody in any way connected with the venture," said Henry J. Bagge yesterday, "I desire to express my hearty thanks to the people of Kingston, and to George Eustace Burke in particular, for their great kindness to me and to the members of the company. I intend to return to Jamaica in June for the Jubilee with a first-class company."

IS THIS TRUE?

Spirit of the Times.

THE DRAMATIC MIRROR calls attention to the fact that the paying membership of the Actors' Fund has dropped to 501, and says that this is the fault of the actors. No; it is the fault of the managers of the fund, who never send a post card to a member to let him know that his year has expired; never send a bill; just let things drift, and then wonder at the diminution of membership.

GOSSIP.

Dore Davidson, the well-known character actor pictured above, has established his name high among those of character actors. His hit in Two Little Vagrants is well remembered for its unique and artistic merit. The scope of Mr. Davidson's ability can well be judged by his last few performances in New York City in Humanity, Burmah, and Two Little Vagrants, each widely differing from the other, and each portrayed with such merit as left nothing to be desired. For several years Mr. Davidson, as star and actor-manager, by sheer force of energy, came successfully through a period of great business depression, and finding the work too arduous he joined the ranks of the employed, and has been brought prominently before metropolitan audiences. Indomitable energy and strict integrity is Mr. Davidson's motto. He has not decided upon any definite plan for next season.

Daniel Frohman, William Gillette, the Secret Service company, Mrs. Alf Hayman, Anna Held, and Marcus R. Mayer sailed for England last Wednesday.

Heinrich Conried paid last Wednesday a judgment for $5,047 obtained against him by Winfield Smith.

At the Broadway Theatre last Wednesday evening Dresden cups and saucers were given as souvenirs of Frank Daniels' 500th performance in The Wizard of the Nile.

Stephen Wright lectured about Shakespeare last week before a select audience.

The telegraphed report that the Duquesne Theatre, Pittsburgh, was destroyed by the recent fire in that city was erroneous. The Duquesne was not injured and is running as usual.

Lorin J. Howard, comedian, closed season with Joseph J. Dowling at the Alhambra Theatre, Chicago, on May 1, and opened with W. W. Bittner's company at Boyd's Opera House, Omaha, on May 3, being engaged for the Summer season as principal comedian.

E. Alexander Houston, THE MIRROR'S recently appointed correspondent at Yonkers, N. Y., has been re-elected a city father by the biggest majority any candiate for alderman has received in that town.

Frank Murray will be associated with William Parry in the Summer production at Manhattan Beach.

Richard Barker has gone to London to stage at the Savoy Theatre a revival of The Yeoman of the Guard and an English production of The Wedding Day.

George Charles Jenks, dramatic critic of the *Commercial Advertiser*, and Elizabeth Josephine Aylward were married in this city last Tuesday. Mr. and Mrs. Jenks will reside at Clifton, N. J.

Rosa Rand's Chihuahua dog, "Little Billee," was lost last Wednesday from Miss Rand's residence, 345 West Fifty-fifth Street. The missing canine is small and white, with brown ears and a brown heart-shaped spot on the head.

The Wizard of the Nile will be presented this month in German at the Germania Theatre, with Adolph Philipp as Kibosh.

May Sylvia has replaced Marie Sanger as Mrs. Drivelli in The Circus Girl.

Max Freeman is rehearsing a Summer opera company for the Brooklyn Academy of Music. Among the principals will be Fred Solomon, William Broderick, and Helen Bertram.

Will S. Rising has arranged an entertainment for the Berkeley Lyceum next Thursday. Mr. Rising's travesty on Pygmalion and Galatea will be presented, and Burr McIntosh will give the one-act comedietta, Why?

John J. Donnelly, manager for the Frohmans, with the Olga Nethersole company, has been engaged as manager of the Cayuga Lake House, Sheldrake, N. Y., for the Summer. Mr. Donnelly has been engaged by Daniel Frohman to manage The Prisoner of Zenda company next season.

Jack Hirsch passed through New York on Thursday last, on his way to Vancouver, B. C., to take the management of the Columbia Opera company.

Courtenay Morgan has written to deny that she has presented Jane under the title of Wanted a Wife.

Katherine Angus has joined the stock company at the Théatre Français in Montreal.

Helen Reimer, who, as Mrs. Beekman-Streete in the first My Friend From India company, has done some remarkably clever character-acting during the past season, has received several offers for the Summer, and has accepted that of Frederick Bond to play in a Summer stock company in Louisville.

Adeline Stanhope Wheatcroft, has opened a dramatic studio in the Holland Building, 1440 Broadway, where she will give private and class instruction in dramatic art. Her Summer term began Monday, May 3, with a complement of students that augurs well for the success of the venture. Mrs. Wheatcroft's new departure will not conflict in any way with her present position as principal associate in the consolidation of the Empire Theatre Dramatic School and the American Academy of the Dramatic Arts.

Robert Drouët at liberty for next season.

AT THE THEATRES.

Fifth Avenue—Divorcons.

Comedy in three acts by Victorien Sardou. Performed May 7.

Henri des Prunelles	Frederic De Belleville
Adhemar Gratignan	Alfred Hickman
M. Clavignac	Wilfrid North
Bastien	George Trader
Joseph	Louis Mann
Commissary of Police	John Jack
Madame de Brionne	Lulu Klein
Mlle. de Lasignan	Harriet Sterling
Josepha	Bijou Fernandez
Cyprienne	Mrs. Fiske

Charity performances, as a rule, do not pretend to artistic symmetry, and therefore their usual imperfections are excused. When, then, a charity performance realizes much of the perfection of a production painstakingly organized as for a run, and discloses nothing whatever of the shortcomings that usually mark such events, it is something to marvel at.

Mrs. Fiske's representation of Sardou's Divorçons, at the Fifth Avenue Theatre last Friday afternoon, for the benefit of the Maternity Free Bed Fund of the Hahnemann Hospital, was a superb performance. This play probably never had a more generally satisfying illustration in New York, and certainly as Cyprienne Mrs. Fiske, in her lucid, absolutely consistent and thoroughly convincing picture of the whimsical, romantic, and imaginative woman—a very ingenue in matrimonial bonds, if this be not a paradox—and her piquante and perfect realization of the incomparable possibilities of the part for delighting comedy, rose to artistic heights that no other actress has reached; and the play has been presented here by distinguished actors in English, in German, in French, and in Italian.

It becomes newly evident with every new opportunity given to this actress that in her versatility does not mean a mediocrity as to any phase of her art. In tragic mood, in emotional stress, or in the liveliest moments of the higher comedy she exercises the same potentiality. Like a diamond, her every facet responds brilliantly under focus. Happily, she is not without adequate honor at last in her own country.

Mrs. Fiske's Cyprienne captivates from the moment of her rebellion to her capitulation. During much of the play she is the source of a delight rare in the theatre. At moments her volubility would try the slower intelligences, but even then her revealing activities, and her gift for intoning moods, and her marvelous mobility, make all clear to the apt witness. She may not show the woman that Sardou drew—and from French precedents she does not—but she offers a far more charming creature, because she eliminates the suggestion of sophistication that French actresses emphasize in the character, without divesting it of any of the delectable fragrance of feminine wit and spirit; and she adds to it a witching ingenuousness that no other actress—not even Duse—seasons it with. Nothing more amusing or satisfying in stage show can be imagined than the acting of Mrs. Fiske, when Cyprienne confesses to Des Prunelles the details of her association with Adhemar; or her simulation of jealousy as the husband is about to go out to dine; or her happy and artless abandon during the dinner in which she herself has unexpectedly become a participant.

Mrs. Fiske's Cyprienne was adequately foiled by the Des Prunelles of Mr. De Belleville, who brought to this exacting part all necessary ease, grace, and reserve, and admirable authority. It was a piece of acting that well served again to draw metropolitan attention to this accomplished player.

Mr. Hickman, as Adhemar, fitted well into the earlier scenes of the play. Mr. North, who is essentially a character actor—and a good one—was the Clavignac. The part of Joseph was played with amusing effect by Mr. Mann. George Trader was a clever Bastien; Mr. Jack was the Commissary of Police; Bijou Fernandez was a pretty and effective Josepha, Miss Sterling a clever and original Mlle. de Lusignan, and Miss Klein an efficient Madame de Brionne.

I understand that Mrs. Fiske never has seen a performance of Divorçons. While the unoriginal actor may see much to imitate in witnessing a play, it is no doubt true that the great and original artist always notes many things in a performance to be avoided for art's sake. Therefore Mrs. Fiske's characterization of Cyprienne and her achievement in managing the play are, perhaps, equally wonderful. Accepted as a genius of impersonation, she is no less a genius in the labor of play preparation of which the public gets no glimpse. J. A. W.

Grand—An Enemy to the King.

E. H. Sothern presented An Enemy to the King last evening at the Grand Opera House, where an immense audience applauded the first performance of R. N. Stephens' successful melodrama on the west side of town. Mr. Sothern repeated the personal triumph scored by him earlier in the season at the Lyceum by his dashing impersonation of the noble Huguenot, Ernanton de Launay, depicting with vividness and strength the ardent young soldier who believed that his cause was the cause of God. In the tender love episodes, too, charming sincerity that is ever his made the star's performance as effective as any of his previous works. Virginia Harned as the heroine, a part originated by her in this city, was always effective and picturesque, and the rest of the company played with the same skill that has characterized their work throughout the season. In the cast were Morton Selten, Arthur R. Lawrence, George E. Bryant, Owen Fawcett, C. P. Flockton, Franklin Roberts, Ernest Tarleton, Roydon Erlynne, Roland Buckstone, Daniel Jarrett, Sam Sothern, Edmund Lawrence, John P. Collins, Norman Parr, Rebecca Warren, Kate Pattison Selten, Violet Rand, and Alberta Gallatin. The customary Wednesday matinee at this house will be omitted this week.

Murray Hill—The Inside Track.

The second week of the engagement of Waite's Comedy company began auspiciously yesterday with the presentation in the afternoon of A Gay Deceiver and in the evening of The Inside Track. An audience which filled the theatre saw the performance of The Inside Track and were enthusiastic in their approval of the thrilling melodrama. In the fourth act occurred a fire scene which is startlingly vivid and realistic. The waits between the acts were enlivened by the moving pictures and by clever specialties by Alfred Kelcy and the Elmore Sisters. The performance was a very smooth and satisfactory one. Alfred Kelcy, C. M. Crane, Sie Condit, J. E. Mack, Gilbert Ely, Kate Woods Fiske, Nellie LaRose, and William Morey left little to be desired in their work. The others did all that was required of them.

At Other Houses.

BIJOU.—Fanny Rice is entertaining large audiences in At the French Ball.

CASINO.—The Wedding Day will be sung until May 22, after which the Summer review, The Whirl of the Town, will be presented.

DALY'S.—The Circus Girl has sung herself into favor and will remain indefinitely.

EMPIRE.—Under the Red Robe has now been played at this theatre for six months. The season will close next Saturday.

FIFTH AVENUE.—Manager H. C. Miner, owing to the remarkable business done by Tess of the D'Urbervilles last week, on Saturday prevailed on Mrs. Fiske to continue the engagement a week longer.

GARRICK.—Never Again will be continued here indefinitely.

HERALD SQUARE.—The two-hundredth performance of The Girl from Paris will be given on May 24. Silver-mounted mirrors will be the souvenirs.

HOYT'S.—The Man from Mexico is so amusing and popular an individual that he will remain in town for an indefinite period.

KNICKERBOCKER.—The Bostonians have scored a success in The Serenade that would justify a longer engagement. They will give way next Monday to the new extravaganza A Round of Pleasure.

LYCEUM.—The Mysterious Mr. Bugle is filling this theatre with curious auditors.

STAR.—The new version of Uncle Tom's Cabin entered upon its second week last night, and gives promise of running for some time.

FOURTEENTH STREET.—Chauncey Olcott is playing in Mavourneen this week, which is the last of his engagement.

HARLEM OPERA HOUSE.—My Friend from India is the attraction here this week.

COLUMBUS.—Coon Hollow opened a week's engagement at this theatre last night.

THE BROOKLYN THEATRES.

E. S. Willard began an engagement in repertoire at Colonel Sinn's Montauk Theatre last night.

A benefit was tendered by Managers Phillips and Frey at the Lyceum Theatre to N. S. Wood on Monday. The programme comprised one act from five of Mr. Wood's well-known melodramas.

The Ticket of Leave Man will be offered at the American this week.

MRS. FISKE AND THE "SYNDICATE."

Mrs. Fiske has declined to book her tour next season in Tess of the D'Urbervilles through the medium of the Hayman "syndicate." She has given out the following preliminary statement in relation to the matter:

"The assertion made by a morning newspaper that I had canceled the route booked for me by the Hayman syndicate because the route contained a number of one-night stands is without foundation.

"Mr. Hayman, without direct authorization and entirely upon his own responsibility, planned a route for me which he submitted to my managers. It was a most excellent route. It contained no one-night stands, and indeed necessitated only engagements at the principal theatres of the large cities. This route, however, was not accepted by my managers.

"I may say in this connection that I have personally learned a great deal of the methods and business principles of the syndicate, and, when my engagement at the Fifth Avenue has closed and I have rested for a few days, I shall be prepared to speak of the syndicate and to say what I know of it."

ELLEN ROWLAND'S DEBUT.

Next Tuesday afternoon, at a special matinee at the Knickerbocker Theatre, Frank L. Perley will present Frederick Warde, assisted by Ellen Rowland, in The Merchant of Venice, the occasion being the debut of Miss Rowland, who is a young St. Louisan. A professional debutante seldom has appeared more modestly, as neither Miss Rowland nor her friends claim that her ability is extraordinary, but believe that she is worthy a hearing. The debutante, of course, will be seen as Portia to Mr. Warde's Shylock, supported by the following cast: Duke of Venice, Charles E. Vincent; Prince of Morocco, Robert Elliott; Antonio, Frederic Vroom; Bassanio, Hallett Thompson; Gratiano, Thomas K. Coleman; Salanio, Thomas McLarney; Salarino, George Sylvester; Lorenzo, Ernest Warde; Tubal and Old Gobbo, W. J. Gross; Launcelot Gobbo, R. Peyton Carter; Balthazar, M. J. Fenton; Clerk, George Williams; Nerissa, Olive Oliver, and Jessica, Una Abell.

DR. ROBERTSON'S ENGAGEMENT.

A few of Dr. T. I. Robertson's personal friends, including several judges, members of the bar, and journalists, gave a birthday dinner in his honor a couple of days ago. It was announced during the evening that Doctor Robertson has just become engaged to a very handsome and accomplished young lady. The wedding will take place before the Christmas holidays. Doctor Robertson is widely known among the leading managers and members of the profession, many of whom are among the patients that make up his large and lucrative practice. He has performed so many kind acts and has proved himself such a royal good fellow among his circle of friends that the news of his engagement will undoubtedly bring to him a flood of felicitations.

CHANGES AT OLYMPIA.

Oscar Hammerstein has decided to make an important change in Olympia this Summer. He has found that people become confused between the two auditoriums, and will build a separate entrance to the theatre at the corner of Broadway and Forty-fourth Street. The door leading from the main lobby to the theatre will be closed. A number of other changes will be made in the theatre, which will be entirely redecorated. The name will also be changed, and the theatre will probably be known as The Washington. La Poupee, the comic opera success of the present season in Europe, will be the opening attraction.

MISS SHOTWELL'S RESIGNATION.

Marie Shotwell retired from the Lyceum Theatre company when it closed in Brooklyn. Her reasons were that she preferred to go to Europe rather than to go on tour during the Summer. This change will give Maude Odell opportunity to continue with the stock company in her original part in The Prisoner of Zenda. To a MIRROR reporter Mr. Frohman said: "It was true that Miss Shotwell resigned from the Summer tour, though she wished to continue with the company in New York." Mr. Frohman, however, refused to continue the contract and the matter ended amicably.

AN IMPORTANT DECISION.

The season of the company lately playing Under the Polar Star and managed by W. A. Brady was closed in consequence of the refusal of Mr. Brady's representative to comply with the claims of a number of the members of that company for full commpensation for services rendered during Holy Week, just preceding that date, instead of half salaries which the management proposed to pay. In consequence the matter has been made a question of inquiry by the board of directors of the Actors' Society of America, and an interpretation of the rules of the Society has been made, as will be seen by the following preamble and resolution adopted at a meeting of the board, held on May 8, at their offices, No. 1432 Broadway.

The effect of this decision is to declare the right of the members of the dramatic calling to insist that the question of their compensation shall be settled, and removed from doubt as to quality, amount, and time of payment, before services are rendered or continued. The Board of Directors seem to desire to remove the false sentiment that an actor, unlike any other man or woman, is obliged, by the so-called ethics of his calling, to do or finish the work laid upon him and leave the sometimes more than doubtful fact of the worthiness of his hire to be settled in an indefinite future.

WHEREAS, On the 24th day of April, 1897, W. A. Brady, a member of the Actors' Society of America, made complaint against Cuyler Hastings, W. S. Hart, F. A. Thompson, and Madeline Lack, members of the said Society, tending to imply that the said members had acted contrary to the Constitution and By-Laws of this Society while members of a company playing a dramatic piece called Under the Polar Star, under the management of the said W. A. Brady and his representatives; and in pursuance of said complaint the Committee of Information and Engagement of the said Society, having made investigation and taken evidence and reported the same to the Board of Directors of the said Society, and said Board of Directors having fully and carefully considered the statements and evidences so reported and otherwise submitted to it with regard to the action of said members as aforesaid, and it appearing from said statements and evidences that the original written contracts between said W. A. Brady and the aforesaid members of this Society and others at a time long prior to the date of the actions complained of by the said W. A. Brady, were fully and absolutely set aside and annulled by a verbal agreement between the said W. A. Brady and the said members and others that, in consideration of an agreement by said members to take reduced weekly salaries in lieu of those agreed upon in the said written contracts that the said members and others were to have the right to terminate their employment with the said W. A. Brady at any time and upon any notice, and it appearing that the actions complained of by the said W. A. Brady resulted from the effort upon his part, contrary to the implied and expressed terms of the last verbal agreement made between the said W. A. Brady and the said members and others, to enforce against said members the terms of the aforesaid annulled original contracts, and to compel said members to accept one-half of the amount justly due to them under the terms of their last contract as compensation for services actually rendered and performed for the said W. A. Brady during Holy Week, just prior to the date of said acts complained of. Now, therefore, be it

RESOLVED, That in the opinion of this Board the right to refuse to render service until all doubt as to time, quality, and quantity of compensation therefor shall have been settled and removed, is inherent and inalienable in all individuals, and that no rule of this or any other society can or ought to restrict the same. That the aforesaid members of this Society acted justly and properly under and in consideration of this right and in full conformity with the Constitution and By-Laws of this Society, and that the complaint and representations of the said W. A. Brady are not founded on justice of equity, and are, therefore, dismissed the consideration of this Board.

A resolution was at the same meeting adopted by the Board authorizing the publication of the preamble and resolution.

THE ALDERMAN.

When Odell Williams played the Senator in The Great Diamond Robbery a starring tour was suggested, with a role possessing the elements contained and suggested in that part. In the endeavor to build such a character William Gill found no little difficulty in keeping away from Our Governor, in which Florence reveled; The Politician, which made fame and fortune for Raymond and Reed, and The Senator, Crane's great success. Mr. Williams insisted upon a well balanced consistent role, in a play of thorough heart interest and incident, with opportunities for the display of his marked unction and humor. As the theme was to be politics, the star made it a point to have his play non-partisan, and to present the better side of the so-called practical politician of the day.

The reformers in the political field would scarcely consider the possibility of making a lovable, high spirited, tender and honorable man out of a wire puller and manipulator of ballots, but it is said that Mr. Gill has succeeded admirably, and Philadelphia has placed the stamp of approval upon his work and Mr. Williams' interpretation.

The plot of The Alderman is as follows: Alderman McSorker is running for State Senator. His family consists of his widowed mother, a lady of "very illigant parts of spache;" his daughter, Fanny, and his stenographer and typewriter, Dora Wellesley, the daughter of an old political chum. Fanny is beloved by Jack Maxwell, a young lawyer whose father, Blanchard Maxwell, a wealthy real estate man, dislikes practical politicians of McSorker's stripe, and objects to Jack's choice. The elder Maxwell boasts of his high order of morality, and is intolerant of lapses from "the straight and narrow path" of rectitude. McSorker is assisted in his campaign by Colonel Jefferson Brace, a Southern lawyer, and Richard Derby, a gentlemanly member of the gambling fraternity. With Mrs. Tremont Fordham, a wealthy widow, McSorker is on particularly good terms, and he is on the point of proposing marriage, when he discovers that Dora—who saves him from the consequences of a mistake into which he has fallen through the treachery of Eli Slamm, an emissary of his political opponent, Dusenberry—is in every way better calculated to make him happy. In the end Mr. Blanchard Maxwell's opposition to his son's marriage with Fanny is removed by the fact of the discovery by McSorker that the highly moral gentleman has been leading a double life, that his boasted morality is a sham. McSorker is elected, and Mrs. Fordham is provided with a husband in the person of Jefferson Brace, who was her "steady" before she met the late elderly and wealthy Silas Fordham.

A CONTENTED WOMAN NEXT SEASON.

A rumor reached the city yesterday that Hoyt and McKee's A Contented Woman would not go out again next season. The present tour will close at New Haven on May 28. At Hoyt's Theatre it was stated that no definite arrangements had been made for another tour, and that therefore nothing conclusive could be said in the matter.

Three Cheers is the name of a new burlesque written by Matthew Ott. ***

REFLECTIONS.

Newark, N. J., capitalists have secured plans for a new theatre and roof garden, to be erected in Market Street near Broad.

Plans have been completed for the new Music Hall to be built at Frankford, Pa., upon the site of the former house burned last July. Manager William B. Allen expects to open the new theatre in October.

President Alexander Bremer, of the National League of Musicians, revoked last week the charters of twenty-four local unions which had affiliated with the American Federation of Musicians, controlled by the Federation of Labor.

George Conway's room at the Hotel Penn, Reading, Pa., was entered early in the morning of May 2 and $55 were taken. Mr. Conway says that not long before another guest at this house lost $135 in the same way, and he thinks persons stopping there should be warned.

Scott Raymond states that he was not with the company which played Dunkirk, Ind., week of April 19 under his name. Mr. Raymond is in town arranging for his joint starring tour with Hazel Woode next season, which is nearly booked.

George Bowles will send out next season his extravaganza, Bo-Peep.

The new three-act comedy, The Widow Goldstein, which will be seen at the Fourteenth Street Theatre next Monday, will have its first production at Elizabeth, N. J., to-morrow (Wednesday) evening.

Edward L. Bloom, manager for Bancroft, the magician, will spend the Summer in Europe.

Hilda Thomas, Adele Jackson, Frank Barry, and Harry C. Stanley were entertained on the evening of April 29 by Manager Crawford, of the Hotel Walton, Philadelphia, in honor of the thirteenth anniversary of the wedding of Miss Thomas' sister, Mrs. Harry Lord.

The Electrician, which closed in Newark, N. J., recently, was booked for a Spring date at the Fourteenth Street Theatre, but did not fill it owing to the success of Sweet Inniscarra.

A plan is on foot to establish a stock company which will alternate between Long Branch, Asbury Park, and Red Bank, N. J., during the Summer.

The operatic comedy by De Koven and Smith, in which Vernona Jarbeau is to star next season, will be called A Paris Doll.

The Maurice Grau Opera Company, of New York, filed articles of incorporation at Albany, on May 1. The new concern is capitalized at $150,000, and the directors are Edward Lauterbach, Robert Dunlap, Roland Knoedler, Henry Dazian, Charles Frazier, Maurice Grau, and B. Franklin de Frece.

Neil Florence will manage Loraine Hollis for a Summer season in the large cities of Western New York. Miss Hollis will head a stock company.

Olive Logan is residing at Washington.

Colonel "Tom" Ochiltree is at the Chamberlin Hotel, Washington, recovering from the effects of an operation.

My Friend from India played at Brooklyn last week its first repeated engagement to enormous business.

Edwin Forrest, who was a strong friend of Charles R. Thorne, Sr., named the late Edwin Forrest Thorne for himself.

The office of Charles Frohman has received information that Frank E. Long is pirating Too Much Johnson in the West, and action will probably be taken to prevent the performances.

Among those present at the funeral of the late Edwin F. Thorne were Henry C. Jarrett, Lew Shewell, W. J. Fleming, George W. Middleton, John Jack, Signor Perugini, William Muldoon, William Meade, Neil Gray, Louis Aldrich, Mrs. Emily Thorne Chamberlin, Olive Chamberlin, Mrs. Grace Thorne Coulter, Mrs. Henry Mestayer, Mrs. Louisa Eldridge, Mrs. W. G. Jones, and Mr. and Mrs. William Thorne.

Mr. and Mrs. Ralph Delmore, Nat D. Jones, and R. E. Stevens have been re-engaged for the Cherry Pickers next season. Mr. Stevens will spend a few weeks at Delaware Water Gap.

A concert in mid-ocean on the steamship *New York* April 28 was given by Mrs. A. P. Tannert, the Abbott Sisters, Georgia Doret Kenyon, Marie Engel, M. Salignac, and Mr. and Mrs. S. L. Mapleson.

O. H. Butler, manager of Taylor's Opera House in Trenton, N. J., has been in New York during the last week.

Will Harkins' stock company will sail for St. John on May 19. Among the members of the company are Tom Wise, Harry Beresford, Olive White, Maud Cleveland, and Miss Dunn. Performances will be given during the Summer in St. John and Halifax.

Edward Rose, manager of the Grand Opera House in Boston, will conduct a Summer entertainment in Lewistown, Me., during the hot months.

Florence Stanaford has taken a stock company to Saranac Lake, in the Adirondacks, for the Summer.

Duncombe's Amet Magniscope company has begun its Spring tour. E. A. Philips is manager and John C. Redmond and J. Burton Marks electricians.

Professor V. C. Minnelli and wife (Mina Gennell) have closed a forty weeks' tour with McSorley's Twins, and will summer at Chicago.

Agnes Carlton Phillips opened the Summer season at La Belle Park, Paducah, Ky., on May 3 in The Captain's Mate. Alphonso Phillips has secured the Western rights to Florence Bindley's plays, The Pay Train and The Captain's Mate.

Lizzie N. Wilson is spending her vacation at Rhoades Lodge, Port Byron, N. Y., as the guest of Kittie Rhoades.

The American Lyceum Bureau, St. Paul, will control the joint starring tour of Claude Duval and Edwin Lawrence. Manager, Peter Esch; treasurer, W. L. Thurber. The repertoire will comprise Hamlet, Richard III., Romeo and Juliet, Othello, The Three Guardsmen, The Fool's Revenge, and Don Cesar de Bazan. The roster includes Elsie de Tourney, Victor Duval, Barlow Leonard (stage-manager), Joseph Farrell, William Jefferson, Charles Lee, Horace Dudley, Harold French, Georgia Mayhall, Marie Rhea, and Maud Talbot.

Blanche Seymour, who closed with Superba a short time ago, has resumed her lessons with Manny Welsh.

August Schorcht, musical director, closed with A Baggage Check at Columbus, O., last Saturday and returned to Chicago.

McJimsey, Vincennes, Ind., booking '97-'98. ***

TANNEHILL'S

"You will travel many a mile and wait many a day for a better—aye, or as good—a farce as 'The Nancy Hanks.'"—ST. LOUIS REPUBLIC.

"THE NANCY HANKS"

THE STORY OF A SALTED GOLD MINE.

PRESENTED BY A PERFECT COMPANY (BETTER EVEN THAN LAST SEASON) AND PRODUCED UNDER THE PERSONAL DIRECTION OF THE AUTHOR, FRANK TANNEHILL, JR.

PHILADELPHIA — "Depends upon its wit and action for its 'go.'"..PRESS. "The second act is better than the first, and the third is the best of all." .....NO. AMERICAN. "For a 'go' it unmistakably was." .....INQUIRER.

ST. LOUIS — "Came into town unheralded, night after night its business grew." ..... REPUBLIC.

WASHINGTON — "The best attraction of the season.". .....POST. "The situations are really ingenious." ....STAR.

PITTSBURG — "It is an extremely funny comedy." .....TIMES. "Situations logical, the lines unusually clever." ..DESPATCH.

DETROIT — "A new era in farce comedy." ....FREE PRESS. "Contains a beautiful trend of love, humor and sarcasm." TRIBUNE.

CHICAGO — "It is a clean, bright and very funny comedy." ....INTER-OCEAN. "The audience laughs from the rise of the curtain to the close of the performance." ....TIMES-HERALD.

KANSAS CITY — "One must see 'The Nancy Hanks' to appreciate what fun there is in it." .... JOURNAL.

LOUISVILLE — "Made an undeniable hit at McCauley's. It is called a farce comedy on the bills but it deserves a better name." .....COURIER JOURNAL.

CINCINNATI — "It is a success so far as the public is concerned and there is an end of it." .....COMMERCIAL.

MINNEAPOLIS — "It has caught that elusive phantom, the public." TRIBUNE.

ST. PAUL — "It is a model in its humble dramatic class." ....PIONEER PRESS.

I desire to thank Managers of Fifth Ave. Theatre, Bijou Theatre and Olympia for offers made for this attraction; will play New York later.

Managers desiring to book this attraction send open time to **Frank Tannehill, Jr., Room 15, Standard Theatre Building, care E. E. Rice, New York City.**

ON THE RIALTO.

They are telling of a remarkable experience which fell recently to the lot of Augusta Ohstrom-Renard and Rebecca MacKenzie, the concert singers, who are out in the far Northwest. They were going from Kaslo to Nakusp to catch a boat for Revelstoke. The train encountered three mud slides which are fashionable out there and it could not get through. To drive was out of the question. A locomotive or a handcar was the only available vehicle. Six miles were run on a locomotive to Three Forks, and the thirty-seven remaining miles on a hand car down the steep mountain grades at terrific speed, over lofty trestles and along embankments hundreds of feet above abysmal ravines. They reached Nakusp before the boat sailed. Those who have traveled in the Kootenai say that a slide down its mountains on a handcar would terrify the coolest man on earth, and it is doubtful whether a primma donna ever before kept an engagement at such a fearful hazard.

. . .

Weber and Fields' cosey music hall has developed a curiosity in the way of a middle-aged man of distinguished appearance and faultless attire, who has attended every performance as this popular playhouse this season, always sitting in the same seat. The box-office man recognizes him and has learned to hold that particular seat, which the unknown always claims just before John Stromberg starts the overture. Matinees and evenings are all alike to this regular visitor, of whom no one knows aught beyond the fact that he resides at a nearby hotel where the prices are at high-water mark.

. . .

The limitless resource and unfailing ingenuity of the writers and the compositors of the great metropolitan papers have been taxed to their utmost by the name of pretty Alice Nielsen, who has scored a real success with the Bostonians in The Serenade down at the Knickerbocker. It has been spelled Nielson, Neilson, Neilsen, Nelson, Nelsen, Nillson, and Neillson. The young singer herself writes it Nielsen. Miss Nielsen, who invests the part of Yvonne in The Serenade with a charming personality, had a slight cold in the throat the other day for which the doctor prescribed a powder. She was walking along Twenty-eighth Street, when she suddenly remembered that she had neglected to take the powder that morning. She happened to have one in her pocket, and she took it then and there. Just as she swallowed it and threw the paper away, she heard a startled voice behind her:

"Great heavens! there's a girl trying to commit suicide. She'll keel over in a minute."

Miss Nielsen glanced around and saw three men close behind her. She quickened her footsteps, and they quickened theirs.

"We must stick close to her," one of them said, "so as to be ready to catch her when she flops."

Miss Nielsen was in despair of getting away from her pursuers and would-be protectors, when she saw a friend approaching. She greeted him effusively. "Do you know," she said in a loud voice, "I took a powder for my cold a little while ago and three men thought I was trying to commit suicide. They have been following me ever since."

Then she looked around for the men and caught a glimpse of just their coat tails as they rushed under cover in a neighboring cafe.

. . .

A black tomcat's fondness for sausages delayed the raising of the curtain at the Bijou at least ten minutes last Wednesday night. A string of sausages is a necessary property in the first act of At the French Ball. Just as the curtain was about to go up the startling discovery was made that the sausages were missing. As they play a star part in both the action and dialect of the first act, the management was in a serious predicament. In franctic haste a man rushed out to the butcher shops of the neighborhood. They were all closed. Finally a string of sausages was borrowed from a nearby restaurant and the curtain rose. The black cat no longer has the freedom of the theatre.

. . .

Business-Manager J. Duke Murray, of the Grand Opera House, has presented to Edwin Forrest Lodge, Actors' Order of Friendship, a handsomely framed programme of the Lodge's second benefit, given at the Academy of Music last October. Mr. Murray values the benefit programmes at just one hundred dollars each, because they cannot be duplicated nowadays.

COMPANIES CLOSING.

Dave B. Levis has closed a highly successful eight months' tour in Uncle Josh Spruceby at Beloit, Wis. Next season is entirely booked, and the attraction, now in its seventh year, will have a larger and stronger company and new features for parade and performance. The tour will open at Chicago, August 22.

The fourth season of The Gormans in farce-comedy closed at Worcester on May 1, after thirty-five successful weeks. They will commence their next season August 23 with a new comedy. Charles F. Brown will continue as manager for his ninth year with The Gormans.

Anna Eva Fay will close at Chicago this week.

D. A. Bonta's Jim the Penman at Gloversville, N. Y., on May 7.

The Edward T. Davis' Uncle Tom's Cabin company will close in Cleveland on May 22.

Ullie Akerstrom at Binghamton, N. Y., on May 15.

8 Bells, W. E. Flack, manager, at Willimantic, Conn., May 14.

McKee Rankin on May 8.

James J. Corbett at New York City on May 8.

The Eastern Trilby about June 1.

PORTLAND'S NEW THEATRE.

A new theatre is being built at Portland, Me. The structure, when completed, will cost about $150,000, and the opening date has been set for the beginning of September. The house will be a ground floor theatre, is centrally located in the city, and the stage will be large enough to accommodate any production on the road. The lease has been secured by Fay Brothers and Hosford, of Lowell, Mass., who also manage the Lowell Opera House.

CUES.

H. Daniel Kelly, the California comedian, has been engaged by Rich and Harris for the Irish comedy role in Widow Jones.

Clifford Leigh, who will close with Olga Nethersole in Philadelphia next Saturday, will open for a second season with the Harkins Stock company at St. Johns, N. B., on May 17, playing the role of the Rev. Mr. Ponders in The Cotton King. Mr. Leigh will sail for Europe in August.

Vivian Bernard will leave for Europe on Saturday to visit her relatives, Mrs. Keeley and Annie Goward, her sister.

H. H. Forsman will spend the Summer in Europe visiting the principal cities on his wheel. He will sail on the *State of Nebraska* on Friday, doing Scotland first.

Harry Dickeson, who filled a very successful engagement of one week at Baltimore, was engaged at the close of his contract for the Summer season of opera at Harrisburg to play the leading comedy roles.

Mabel Holman arrived in Europe on April 15. She left for Paris on April 20, where she will spend a month. She will probably return to America some time in August.

W. T. Keogh has just returned from a three weeks' sojourn for his health in Mount Clemens, Mich.

William Harris has returned from a short trip to Atlantic City.

The managers of the Gulick circuit of theatres met at the Star Theatre yesterday to consider the advisability of erecting a new theatre for the circuit.

George Henry and Taylor Granville will star next season in a farce-comedy which is being written for them by Hawley Francks.

The season at the Bijou Theatre, Brooklyn, which closed a week ago Saturday with The Dear Irish Boy, has been the most prosperous in the history of the house.

Alexander Pach, who has been doing advance and press work for Cuba's Vow, is back at his desk at the Star Theatre.

Mr. and Mrs. Charles E. Evans (Minnie French) celebrated last Sunday the fifteenth anniversary of their wedding. Hundreds of congratulatory messages and many costly gifts to Mr. and Mrs. Evans and Master Charles E. Evans, Jr., were received.

William Bonelli will star next season under the management of Frank L. Goodwin.

Myra Morella has been very successful in the role of Kitty O'Toole in Shamus O'Brien, which is now running at the Tivoli, San Francisco, Cal.

W. J. LeMoyne made his debut as a reader last Saturday evening at Stamford, Conn., assisting his wife, Mrs. Sarah Cowell LeMoyne, in one of her delightful entertainments.

A benefit was given on Sunday evening last to John L. Vincent at the Fifth Avenue Theatre. A good bill was presented, and a large sum was realized for the beneficiary.

Alfred E. Aarons deserves the credit of securing La Poupee for Oscar Hammerstein. He secured an option on it from Henry Lowenfeld, of the Prince of Wales' Theatre, long before any of his competitors began their efforts to secure the piece.

Wallace P. Keffer is at his home, Reading, Pa., organizing his Golden Gate Extravaganza company for a ten weeks' Summer season.

The Frawley company has departed for San Francisco. Eleanor Moretti went with the company in place of Grace Henderson.

Ullie Akerstrom had occasion recently to dismiss two leading members of her company, and Alexis Landstaff by quick study surprised the star and company, playing juvenile leads on a day's notice with marked success. Severin De Dyne and Will Burnet also scored successes in new parts at short notice. Miss Akerstrom's next tour will begin in September, when A Waif of London will be presented with special scenery.

Byrne Brothers' Eight Bells companies, of which there are two, closed this week their most successful season. The two companies were managed by W. E. Flack and Walter Loftus, who will pull together next season and handle one company. Mr. Bryne having decided to put out but one Eight Bells on account of preparations for his new production for 1899. Manager Flack has the season booked solid, opening Aug. 12.

A story that Della Fox had decided to withdraw from the comic opera "triple alliance," as it is termed, was denied yesterday.

F. C. Bangs is considering an offer to go into vaudeville. If he accepts he will give Antony's oration from Julius Cæsar in costume, with appropriate scenery. Mr. Bangs intends to reside in New York hereafter and devote himself to teaching acting and elocution.

In Montreal last week Wilton Lackaye produced a romantic drama by F. D. Reinan and W. T. Price called King and Player.

Samuel Fisher, agent of the Eastern 8 Bells, has closed his season and returned to New York.

A lot of old scenery on the stage of the Windsor Theatre, in the Bowery, caught fire from an electric wire last Saturday evening, but the blaze was extinguished promptly by the theatre fireman, and the audience knew nothing of it.

Chauncey Olcott will play The Irish Minstrel on the road after this week until his season closes on June 5.

Agnes Sorma's season at the Irving Place Theatre ended last Tuesday, when she played Dorf und Stadt to a packed house. The German actress was tendered an ovation and called upon for a speech, but could only say "Auf Wiedersehn!"

Besides Blanch Walsh, there have been engaged for Sol Smith Russell's next season in A Bachelor's Romance, Nannette Comstock and Fannie Addison Pitt. Mr. Russell will reopen the Garden Theatre on September 20 for an eight weeks' engagement.

At the meeting of the Professional Woman's League last week, Mrs. Beery read a paper on The Tempest.

F. M. Edwards, whose swindling operations here and elsewhere have been recorded in THE MIRROR, was arrested last week. Warrants await him in many cities.

Charles P. Morrison, for two seasons leading comedian with Nellie McHenry, is at liberty and will again sign for burlesque, farce-comedy, opera, or drama.

"The Cycling Club March" and two-step has just been published by the Central City Music Company, of Jackson, Mass., and is already attracting attention.

A musical conductor is wanted by the Wilbur Opera company, who should apply as per route.

Frank D. Nelson, primo-baritone, having closed with Wang, seeks Summer engagement. He has a complete repertoire.

A Gentleman Rogue and His People's Money are the titles of two dramas which Frank Wiesberg has for sale. His address is care W. T. Hall, 128 South Clark Street, Chicago.

Henry Doughty, for two seasons in the support of Julia Marlowe and Robert Taber, will be at liberty after May 22. He may be addressed care of this office.

OBITUARY.

G. W. Godfrey, author of My Milliner's Bill and The Parvenu, and adapter of The Queen's Shilling, died suddenly at London on April 18.

The infant daughter of Mr. and Mrs. Walter Wilson (Helen Desmond), died on April 24, aged six days.

Edwin F. Thorne, son of Charles R. Thorne and Maria Ann Mestayer, died on May 4, of Bright's disease, at St. Vincent's Hospital in this city, where he had lain ill for some time. He was born in New York in 1845, and made his first important appearance at the Winter Garden Theatre. Removing to San Francisco in 1860 he played there for five years, and then returned to the East, acting leading romantic and light comedy roles at various metropolitan theatres and in other cities. His last appearance occurred in The Black Flag, nearly twenty years ago. Several managerial efforts resulted in disaster, and he secured a Government position at Ellis Island, and afterward in the postal service, from which illness compelled his retirement a year ago. His wife, Millie Verna Thorne; brother, William; and sister, Mrs. Emily Jordan Chamberlain, survive him. By a request expressed not long before his death, Mr. Thorne's remains were cremated, the funeral being in charge of the Actors' Fund. Services were held at the dead actor's late residence last Thursday, Louis Aldrich delivering a eulogy upon Mr. Thorne and his work.

Married.

CORBY-LESLIE.—Frank Corby and Anne Leslie, in St. Louis.

DUNSKY-STOCKWELL.—Joseph Dunsky and Josephine Stockwell, in St. Louis, on May 5.

JENKS—AYLWARD.—George Charles Jenks and Elizabeth Josephine Aylward, at New York city, on May 4.

KEARNEY-DUNCAN.—John Kearney and Dollie Duncan, in Cincinnati.

Died.

CHENET.—Joseph U. Chenet, at Syracuse, N. Y., on May 8, aged 51 years.

GOULD.—Charles J. Gould, at New York city, on May 5.

HUTCHINS.—James M. Hutchins, at Cincinnati, Ohio, on May 8, aged 70 years.

HERNDON.—Elliott Herndon, at Keytesville, Mo., on May 5, aged 30 years, of consumption.

MOORE.—At his residence, New York City, on May 4, Thomas W. Moore.

MORSE.—Woodson Morse, at New York city, on May 3, of hemorrhage of the stomach, aged 39 years.

RYAN.—William G. Ryan, at Philadelphia, Pa., on May 4, of consumption.

STEVENS.—Jennie Carroll Stevens, wife of Ogden Stevens and sister of Marie Bates, on Jan. 24.

THORNE.—Edwin F. Thorne, at New York city, on May 4, of Bright's disease, aged 52 years.

KOSTER & BIAL'S

NEXT

Sunday Night, May 16

MONSTER BENEFIT

ACTORS' FUND OF AMERICA.

PRESIDENT: A. M. PALMER.

1st VICE-PRESIDENT: LOUIS ALDRICH. *2d VICE-PRESIDENT:* EDWIN KNOWLES.

TREASURER: CHAS. H. HOYT.

SECRETARY: DANIEL FROHMAN.

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The Stage under the direction of MATHEWS and BULGER.

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Ground floor. Capacity, 900. Population 41,000. Stage, 28x50 feet—height, 50 feet. Opened April 15th, by John Griffith Co.;—three days and two matinees—receipts, $2,372.25; followed by Fanny Rice, April 23d—two nights and matinee—receipts, $1,322.50. Would like to arrange quick with first class repertoire, opera or dramatic company for Summer season. Will also have new theatre in Rat Portage ready to open May 24th. This theatre will be run in connection with Winnipeg House. Rat Portage is 137 miles east of Winnipeg. It is a booming mining town. Population, 8,000. Ground floor. Capacity, 750. Stage, 28x50—height, 50 feet. Address

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Removes all Freckles, Tan, Sunburn, Pimples, Liver Moles, and other imperfections. *Not covering but removing* all blemishes, and permanently restoring the complexion to its original freshness. For sale at Druggists, or sent postpaid on receipt of 50c. Use MALVINA ICHTHYOL SOAP 25 Cents a Cake. Prof. I. Hubert TOLEDO, O

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CAPITAL WANTED to produce a drama of the late Civil War. Liberal terms. Address "GRANT," care Mirror.

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THE ELKS.

A lodge is being organized at Waycross, Ga.

Gloversville, N. Y., Lodge 226 has elected: Joseph Gehrman, E. R.; J. B. Tuckerman, E. L. K.; James H. Filmer, E. L. K.; H. A. Phillips, E. L. K.; J. T. McKee, secretary; A. Klein, treasurer; Frank S. Peck, tyler; G. Sevor, trustee.

The B. P. O. Elks, St. Louis Lodge, No. 9, held services in Tower Park Grove, St. Louis, on May 2, in commemoration of Edwin Booth and Lawrence Barrett. There were addresses and music by Maddern's Band.

THE VAUDEVILLE STAGE

SUCCESSFUL IN VAUDEVILLE.

GERALD GRIFFIX.

Here are presented pictures of Gerald Griffin and Lottie Walters, the principal members of the organization known as the Five Castilians, who have been appearing in vaudeville with great success for some time past in a bright comedietta by Edward Owings Towne, of Chicago, called A Game of Wits.

Mr. Griffin has had a long and varied experience as an actor. He went to the West in 1880 and joined the company of John Dillon, the comedian. Mr. Griffin and Mr. Dillon are great friends. Last week Mr. Dillon presented Mr. Griffin with all of his wigs, wardrobe, prompt books, and stage belongings. On the advice of "Biff" Hall, the MIRROR correspondent in Chicago, and Tony Denier, the retired clown, Mr. Griffin decided to go into vaudeville. He secured the comedy from Mr. Towne, and with Miss Walters and three other performers produced the piece in Chicago with great success. In it Mr. Griffin plays the part of an old Spanish father with all the unction possible, and succeeds in developing every possible bit of fun in it. The organization is now on the Keith Circuit, and is being strongly featured, as it deserves to be.

During his career Mr. Griffin has been associated with John Ellsler's stock company, Patti Rosa for three seasons, A Bunch of Keys, A Toy Pistol, Effie Ellsler, Hoyt's Trip to Chinatown, Augustin Daly's L'Assomoir, Koster and Bial's Chicago stock company, and many others.

LOTTIE WALTERS.

Lottie Walters is now playing the leading female role with the Five Castilians. Miss Walters was born in Brooklyn, N. Y., and is a niece by marriage of Dave Wambold, the famous minstrel, and a sister of C. L. Walters, business manager of Isham's Octoroons. She entered the profession in 1887, and for several seasons played soubrette roles with prominent companies. She has also appeared in vaudeville with her husband, Frank Wesson, who is now managing the Five Castilians.

Miss Walters' beauty is of the Spanish type, and she makes a pretty and graceful appearance on the stage. This, with her decided talent, has brought her into popularity.

THEATRES AND MUSIC HALLS.

Pleasure Palace.

A spicy bill is here this week. It includes Robie's Bohemian Burlesquers, who present A Turkish Bath and In Bohemia. The olio includes Billy B. Van and Vivie Nobriga, comedy duo; Phil and Hattie Mills, German sketch team; Flo Jansen and Annie Lloyd, comediennes; Allen and LaRue, acrobatic dancers, Jere Mahony, descriptive vocalist; Harry C. Bryant, eccentric comedian, and others.

Keith's Union Square.

Bart Coote heads this week's bill, presenting A Supper for Two. He is assisted by Julie Kingsley. The Biograph presents new views of the Grant parade. The other features are Werner and Rieder, Tyrolean warblers; Falke and Semon, musical comedians; Jane Whitbeck, soubrette; Rice and Elmer, comic bar performers; Morton and Mack, the Kaffa Brothers, Eldora and Norine, jugglers and equilibrists; Charlotte Ray, singer; the Troubadour Four, Sam and Kittie Morton, Dailey and Hilton, Dore Brothers and Hill, banjoists; the Robinson-Baker Trio, high jumpers; Giguere and Boyer, comedy duo, and Jessie McGibney, a recruit from the platform.

Hammerstein's Olympia Roof Garden.

The Baroness Blanc makes her first appearance in New York as a vaudeville star. The other performers are McIntyre and Heath, comedians; Charles R. Sweet, the piano tramp; The Manhattan Comedy Four, vocal comiques; Galletti's monkey comedians; Van Auken, McPhee and Hill, bar performers; Josie De Witt, vocalist and violinist; Duncroe and Hervey, French comiques, and Alice Rose, in operatic selections. A short version of In Great New York, with a chorus of fifty, is the concluding feature of the bill.

Koster and Bial's.

Gayest Manhattan celebrated its fiftieth performance last evening and pretty souvenirs were given to the women. Mathews and Bulger, Merri Osborne, Jacques Kruger, Tony Hart, Nettie Lyford, and others are still in the cast. The olio includes Graus' Swiss Mountain Tyroleans, a sextette of singers; the Four Angela Sisters, singers and whistlers; Harrigan, the comedy juggler, and the De Phillippes. This is the last week of the Meers Brothers, Professor Leonidas' dogs and cats, and Mary Arniotis, the strong woman.

Proctor's.

Harry Clay Blaney in Boy Wanted is the principal feature of the bill. His company includes Knox G. Wilson, German comedian and saxophone soloist; O'Neill and Sutherland, dancers; Laura Bennett, comedienne; Bryant and Saville, musical comedians; Claude Gillingwater, comedian; Proto, the dancer, and the Rialto Quartette. The house contingent is headed by Caroline Hull, the triple voiced vocalist, and includes the Sisters Ring, singers; Tom Ripley, comedian; Val Vino, juggler, and George H. Adams and his family in A Country Terror.

Tony Pastor's.

The duettists, Cushman and Holcombe, head an excellent bill, which includes The Sidmans in a Bit of Real Life; O'Brien and Havel, acrobatic sketch; Maud Raymond, serio-comic; Meyer Cohen, illustrated songs; Eddie Quinn in a musical act; Byron and Langdon, Irish comedians; Oceana, equilibrist; Melrose and Elmer, duettists; The Burtons, black face comedians; Jennie Robey, soubrette; Keuno and Welch, acrobatic comedians; Gilbert Sarony, as "The Giddy Girl," and the three Bouffons, eccentrics.

Weber and Fields' Broadway Music Hall.

Mr. New York, Esq., with its great cast of comedians, remains the main feature of the bill. The burlesque on The Circus Girl by Lew Fields has made quite a hit. This week's olio includes Lizzie B. Raymond, comedienne; Blocksom and Page, acrobatic comedians, and Lizzie Mulvey and Pearl Inman, singers and dancers.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—John T. Sullivan made his vaudeville debut in Sydney Grundy's one-act play, Captain Huntington, or The Bashful Officer. He was assisted by Eleanor Barry and Sara Converse. The piece deals with the love affair of a captain in the English army. He is afflicted with extreme bashfulness and is led into his proposal through a trick played by the young woman in the case, who palms herself off on him as a pair of twins. The part is a little out of Mr. Sullivan's line, as he is more at home in heavy work. He managed to get some fun out of it, however, and made a fairly favorable impression. Miss Barry played the twin role with considerable spirit and Miss Converse made a hit as a servant girl. George Evans sang his "Honey" songs in his old, sweet voice, and won repeated encores. Edmund Hayes and Emily Lytton presented a new travesty sketch, founded on the play of David Garrick. It is full of good lines and funny situations and ought to prove a winner. Mr. Hayes has a knack of delivering his lines as though they were impromptu and the effect is often very amusing. The climax of the sketch was spoiled by the introduction of the "Want any ice?" gag, which has long been used by Dolan and Lenharr. Is it possible that there is no other way to wind up a travesty? Mr. Hayes is certainly bright enough to think of a new climax, and he ought to go to work about it at once. Zazel and Vernon and Mazuz and Mazette introduced comic acrobatic specialties which caught on. Willett and Thorne's Comedy company, consisting of four persons, presented their funny little domestic comedy with gratifying results. It is an act which goes immensely in houses like Keith's. The Biograph proved itself an entirely up-to-date machine by presenting several views of the Grant parade. The parade occurred on Tuesday, April 27, and the views were shown the following Monday. The views were taken near the tomb, and show the Old Guard and the Seventh Regiment marching past the reviewing stand. The rest of the bill was furnished by Conroy and McFarland, Nellie Parker, Goldin, Crane Brothers, Walter Talbot, the McDonough Trio, Nelson and Milledge, and Lew Randall.

HAMMERSTEIN'S OLYMPIA.—The roof garden was formally opened for the season of 1897 last week and was liberally patronized in spite of the uncertain weather. Mr. Hammerstein had provided against chills by an extra supply of steam and the audiences were as comfortable as they would have been in the music hall. Dan Leno finished the last week of his engagement amid novel surroundings and seemed quite at home. He says the roof garden is a "tip top" place. Charles R. Sweet, the musical tramp, sang "I Love to See My Poor Old Mother Work" and scored a hit with it, as well as his other specialties. The Darling Sisters sang and danced neatly. W. H. Barber did some excellent tricks on his bicycle. Galletti's monkey comedians were as amusing as ever, and were eagerly watched by "Ophelia," Mr. Hammerstein's pet, who has heretofore enjoyed the monkeyshine privileges on the roof. Muhlambark's Arab Troupe did some extraordinary tumbling, and Van Auken, McPhee and Hill, and De Boe, the trapezist, were applauded for their daring work. A condensed version of In Great New York was the closing feature of the bill. Josephine Sabel, Bonnie Lottie, and Alice Rose introduced specialties which were well received.

KOSTER AND BIAL'S.—Jacques Kruger made his first appearance in Gayest Manhattan last week and gave an entirely new interpretation of the part of the dramatic instructor. He was made up to represent a tragedian of the old school, with all the mannerisms which are supposed to go with the character. He introduced a number of individual bits of business and scored a hit. Mathews and Bulger, Frank Blair, Merri Osborne, and Nettie Lyford continued to make hits, and Saharet's wonderfully agile limbs were used to such advantage that she won the lion's share of the applause. A short travesty on The Circus Girl, now running at Daly's, was a new and taking feature. A newcomer in the olio was M. S. Whallen. His monologue was favorably received. Eleanor Falk sang and danced prettily. The Meers Brothers, Mary Arniotis, and Professor Leonidas and his acting dogs and cats made their accustomed hits.

PROCTOR'S.—Edward Harrigan made his first appearance in continuous vaudeville last week. An account of his performance will be found elsewhere. Henry Lee presented his character impersonations with considerable success in spite of the fact that his voice is almost the same for each character he impersonates. Emilie Edwards sang "Won't You Be My Little Girl?" with the assistance of a street waif, and the odd idea seemed to please. She also recited "The Engineer's Story" with fine dramatic effect, winning numerous encores. Dave Genaro proved himself an excellent dancer and was ably assisted by Ray Bailey. The Brothers Webb repeated the success they made a few weeks ago. Lola Biggar and Minnie Decker sang sweetly. Forrester and Floyd were seen to advantage in a neat sketch. John J. Cain appeared on his own hook and sang some songs. Beahan and Dakin sang and danced, and played their own accompaniments on the banjo. The Golden Gate Quartette, four negroes who were formerly "pickaninnies," sang and danced. They introduced imitations of Hebrews, which were incongruous enough to be very funny. Mingus and Heath, and Silbor were also in the bill.

TONY PASTOR'S.—Will H. Fox, who returned from London a short time ago, after a very successful season in the English metropolis, made his American reappearance here last week, and was heartily welcomed by large audiences. He presented his travesty on Paderewski, which he has brightened up in many ways. He had to respond to numerous encores. The Rogers Brothers joked and sang as successfully as ever. Evelyn Britton's deep, melodious contralto voice sounded even better than usual, and her selections were received with great approval. She is gaining in popularity every day and will soon be among the head-liners. James F. Hoey continued to crack jokes just in the same old way. Maud Raymond continued her run, and sang some new songs. John and Nellie McCarthy were encored again and again for their smart parodies and topical songs. Harry Thompson told some new stories. Freddie Huke sang a number of catchy songs in a catchy way. King and Stange introduced some new tricks in their musical act. The Seven Reed Birds did a little of everything, and did it well. Barr and Evans, in their comedy sketch, were genuinely amusing. Cross and Holden sang and danced well, and O. K. Sato juggled dexterously.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Last Thursday evening The Circus Horse, a travesty on The Circus Girl, was put on as a new ending to the first act of Mr. New York, Esq. Lew Fields is the author of the innovation, which introduced himself, Joe Weber, and Sam Bernard as clowns, Charles J. Ross as a Cockney ringmaster, a supple but anonymous gentleman as a bareback rider, six young women in a clown dance, and a trio of acrobatic Arabs. A circus tent was shown at the rear, and a humorous hobby-horse was heavily featured. The new skit went merrily and served as a rollicking climax for the first act. Charles J. Ross has changed his character in the burlesque, having discarded his former mild and callow make-up for the dark, formidable outfit of a regulation stage villain. The rest of the burlesque ran as merrily as ever. The olio included the Russell Brothers, who presented their well-known sketch; Harrigan, the tramp juggler, and Douglas and Ford, the song and dance team, all of whom were well received.

PLEASURE PALACE.—Gilmore and Leonard were seen in their farce-comedy, Hogan's Alley. The stars permeated the piece, and their exuberant Irish humor kept the audience in the best of humor. Several specialties were introduced in the course of the play. Leslie and Shirley were seen in their sketch, The Female Barber, which is amusing. Minnie Bland sang some songs of the day. The Le Page Sisters danced neatly. Thomson and Bunnell introduced a taking musical turn. Neat turns were presented by Stella Rowe, Minnie Shepherd and others, and the entire performance was carried through in breezy style.

EDWARD HARRIGAN AT PROCTOR'S.

Edward Harrigan, author, actor, and manager, made his first appearance as a continuous performance star last week at Proctor's Twenty-third Street Theatre. The one-act sketch in which he appeared is called Sergeant Hickey, and is a short version of one of his former successes. Mr. Harrigan was seen as Sergeant Hickey, a stableman who masquerades as a gentleman. The situations, lines, and business are very amusing, and Mr. Harrigan and his company made a complete success. The supporting company included Harry A. Fisher, Dave Braham, Jr., Michael Keirney, Hattie Moore, and Rose Braham. They worked harmoniously under the star's supervision and gave a very smooth performance.

It is pleasant to be able to record the fact that the business at Proctor's during the week has been enormous. On several nights people were turned away. The enthusiastic reception accorded Mr. Harrigan proves that the people of New York still have a warm place in their hearts for the man who has done so much to lighten their cares and make them forget their troubles.

WILL H. FOX RETURNS.

Will H. Fox ("Padderohiski") returned home a few days ago and headed the bill at Tony Pastor's last week. On Monday evening he received a lot of flowers and was called on for a speech. He thanked the audience in a few well chosen words for their reception and spoke of his success in London. He alluded to Mr. Pastor and Mr. Sanderson in a very nice way, saying that he felt that it was proper for him to make his reappearance at the house where he first met with success. In conversation with a MIRROR man in his dressing-room after his performance Mr. Fox expressed his pleasure at being home again, although he came on a painful errand, which was to be near his wife, who is about to undergo a trying surgical operation. He showed the reporter a big batch of contracts for the leading music halls of the English provinces, beginning in the Fall. Every one called for a first-class salary, and they proved that Mr. Fox has made a real hit in Europe.

☞ Laura Keene's Biography for sale everywhere.

SHE HAS CAPTURED BOSTON.

PAPINTA.

It is an extraordinary thing for an attraction to run for more than two weeks at any of B. F. Keith's theatres, and the fact that this is the fourth consecutive week that Papinta, the myriad dancer, has spent at Keith's new theatre in Boston proves that she has made a phenomenal hit in the city of beans and brains.

Papinta has really made a sensation in Boston this time. She has crowded the theatre and the picturesque writers of the Boston papers have fallen over each other in trying to find words to fittingly describe the sensations they experience when witnessing her performance. They agree on the point that she is the best dancer ever seen in Boston. This is her third appearance at Keith's Boston house, and with each visit her popularity and drawing power has increased.

Papinta's career has been a marvelous one. For the past four years she has been playing dates and has not had one open week in all that time, Summer or Winter. She has enjoyed long runs in New York, Chicago, Milwaukee, St. Louis, Cincinnati, San Francisco, Los Angeles, and other leading cities of the United States, playing not less than two weeks in each with return engagements wherever she has appeared. She is the originator of her specialty, the myriad dance, and holds patents on it. Her style and act are entirely different from those of any other performer in her line. Her apparatus and effects are the most expensive and elaborate carried by any dancer. She carries everything that she uses in her performance, and her baggage weighs no less than 7,200 pounds. It requires a good deal of nerve to invest as much money in a specialty as Papinta has, but her large salary and her ability to draw big houses wherever she goes justifies the expense.

Papinta is very proud of her collection of scrap books, filled with glowing tributes to her terpsichorean ability. She is booked for the entire Summer to fill return engagements, and has forty weeks of next season booked solid, beginning in September. She controls her effects, and desires to warn managers against any dancing turn with mirrors which infringes on her patents.

WOODWARD AND WARREN IN VAUDEVILLE.

H. Guy Woodward and Bessie Warren, who have starred at the head of their own company with great success for several seasons past, will make their debut in vaudeville on May 24 at Proctor's Twenty-third Street Theatre. They will present a comedietta called A Western Romance, in which Miss Warren enacts her famous eccentric old maid and Mr. Woodward appears as a very fly guy, full of eccentric movements. The sketch is full of ginger and snap and will undoubtedly prove a big winner. Mr. Brunelle, of Proctor's, is very enthusiastic about the piece and the work of the performers. They will be assisted by Mack Charles, a clever comedian.

THEY FILLED THE GAP.

An amusing incident occurred on the opening night of Mr. New York, Esq., at Weber and Fields' Broadway Music Hall. Toward the end of the burlesque the music of the "Kiss" song struck up, but Mr. Ross and Miss Swain failed to appear. There was an awkward pause, the music stopped, and the audience began to giggle. Finally Weber, Fields and Bernard came hurrying from the wings. They took chairs and seated themselves in a small semi-circle, after the manner of minstrels, and Fields said: "Chendlemen, pe seated. Ve vill now haf de bleasure—" Before he could go any further, the behind-time performers rushed on the stage to do their song, and the three comedians walked off. It was a fine piece of stage management, done on the spur of the moment, and made a big hit with the audience.

MRS. BIRCH'S BENEFIT.

Billy Birch's widow will realize about $1,000 from the benefit given her at Tony Pastor's on Sunday evening under the auspices of New York Lodge No. 7, B. P. O. Elks. Among the performers were Frank D. Bryan, Al Wilson, Harry Rogers, Eddie Quinn, and Lew Carroll, Dollie Mestayer, Emma Brennan, Pearl Eytinge, and John and Nellie McCarthy. Checks were received from W. F. Cody, A. H. Hummell, Weber and Fields, James A. Herne, Phil Sheridan, and Manager Donaldson, of the London Theatre. The use of the theatre was given by Mr. Pastor, and Harry Sanderson exercised a general supervision of affairs, which brought the benefit to a satisfactory conclusion.

GUS HILL CHATS.

A MIRROR man met Gus Hill the other day. In the course of conversation the manager said: "A few days ago my attention was called to an article in one of the daily papers which said I had made a bid for Wallack's Theatre, and intended to turn it into a music hall, if I could secure a lease on it for a term of years. This was all wrong. I merely said that I thought there was room for another music hall on Broadway, provided that it was in a good location, and if I could secure a house like Wallack's, I would be willing to invest. It is my intention to secure some New York house if possible, where I can play high class vaudeville stars and combinations. I put on the road next September

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

A Stupendous Hit!! IN THE VAUDEVILLE A Marvelous Drawing-Card!!

MAKING THE WHOLE WEST LAUGH!

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JENNIE YEAMANS

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THEATRICAL BALLET SCHOOL

434 West 23d Street, near 9th Ave., New York.

WANTED: *Young girls to learn Ballet Dancing. Call daily from 10 A. M.*
Engagements with responsible managers guaranteed to competent pupils.

TERMS MODERATE.

Mons. A. Bertrand, Ballet Master.
Max Fehrmann, Manager.

six companies: McFadden's Row of Flats, The Gay Masqueraders, Vanity Fair, Hill's Novelties, Hill's Vaudeville Stars, and The Tammany Tigers, and will have in my employ over one hundred vaudeville artists. I have employed these well-known business-managers to handle some of my attractions: Ike Rose, Fred J. Huber, Harry Egerton, and C. E. White. Just now my intentions are to remain in New York and keep an eye out for novelties and a location for a theatre. I have had several houses offered me, but find the only one who can make any money in a New York theatre is the landlord, as the rents of theatrical property in New York City are entirely too high. It is cheaper to build a theatre than to rent one."

THE BIG BENEFIT.

The benefit by the artists of the vaudeville profession for the Actors' Fund will take place on Sunday evening next, May 16, at Koster and Bial's. The volunteers now number over five hundred, but as it will be impossible for them all to appear, Mr. McConnell has selected a list of about seventy performers, whose turns will be as brief as possible, in order that each one may get a chance to do something. The programme will be four hours long, so that everyone will get their money's worth.

The following prominent managers and actors will act as ushers: Wm. Faversham, Wilton Lackaye, Joseph Herbert, Clay Greene, Louis Aldrich, Frank Burbeck, Edwin Knowles, Harrison Grey Fiske, Fred. De Belleville, Ed. J. Jack, Roland Reed, Frank Sanger, F. F. Mackay, Frank Cotter, Fritz Williams, J. D. Murray, Chas. H. Powers, James T. Powers, E. H. Sothern, Joseph Keete, Lewis Baker, J. E. Dodson, Harry Harwood, Leslie Allen, James K. Hackett, Chas. Walcott, E. J. Morgan, Wm. Griffith, Andrew McCormick, Frank Daniels, Charles Dickson, M. A. Kennedy, Louis Mann, John Jack, Wm. J. Le Moyne, J. R. Grisner, Frank Perley, Chas. G. Craig, Herbert Gresham, Chas. Richman, Cyril Scot, Willie Collier, Joseph Holland, Chauncey Olcott, Ferdinand Gotschalk, E. M. Holland, Maurice Barrymore, Robert Edeson, Mark Price, Carl Harim, Frank McKee, Marcus Mayer, Chas. Powers, John Drew, Wm. J. Black, Wm. Brady, Chas. Hoyt, E. L. Walton, Joseph Wheelock, Jr., Adolph Jackson, Augustus Pitou, Tony Pastor, John Koster, John F. Harley, Alf Hayman, Julius Cahn, Thos. Shea, Harry Mann, W. D. Mann, Chas. Burnham, J. Austin Fynes, E. D. Price, F. F. Proctor, A. H. Hummel, A. J. Dittendorfer, Augustus Lane, and J. W. Shannon.

The performance promises to be a memorable one, and the members of the profession who have the interests of the Fund at heart would do well to attend. They will spend a pleasant and profitable evening, besides helping a noble charity. The advance sale is already very large, and Mr. McConnell, who is working very hard on the details, feels confident that a very handsome amount will be realized for the fund. THE MIRROR hopes to be able to record the fulfillment of his hopes in its next issue.

ST. NICHOLAS MUSIC HALL.

This resort, which has been transformed from a skating rink into a model English music hall, was opened last night. The following performers were in the bill: The Pantzers, acrobats; Sig. Carboni, vocalist; Alice J. Shaw and her twin daughters, whistlers; W. H. Barber, bicyclist; Vaughn and Grant, negro performers; Phyllis Rankin, soubrette; Len Ross, male soprano; The Three Gardners, musical act; The Wilsons, comic acrobats; Florrie Evans, dancer; Joe Welch, mimic, and Sallie and James Leonard, bag punchers. A special attraction is Annie Myers and Charles Bassett, in the operetta, Pygmalion and Galatea.

CLARA MORRIS' TOUR.

A special company has been organized for Clara Morris' vaudeville debut in Philadelphia at Gilmore's Auditorium this week. The same company has been booked for next week at the Auditorium in Baltimore, and arrangements are now being made for it to go to Washington at the Grand Opera House, May 24. Robert Grau has charge of the tour.

VAUDEVILLE JOTTINGS.

Sidney Worth, a vaudeville performer has married Howard E. Wooster.

Vaudeville has been overdone in Chicago. The Schiller, Gaiety, and Opera House in that city will abandon that form of entertainment in favor of comic opera.

The audience tent of Wasburn's Circus was blown down during a storm at Red Bank, N. J., on April 26. No one was injured.

Maggie Cline, George Fuller Golden, and John T. Kelly were the stars of the concert at Weber and Fields' Broadway Music Hall on Sunday evening last.

Caron and Herbert and Leonidas' cats and dogs will be the strong cards at the Union Square next week.

Laura Biggar and Burt Haverly make their vaudeville debut next week at the Union Square, and if their effort meets with approval they will tour the entire Keith circuit.

Frencelli and Lewis, Redding and Stanton, Campbell and Caulfield, and Howard and Emerson were in the bill on Sunday last at the Pleasure Palace.

The Royal English Hand Bell Ringers will be at Keith's next week.

Mabel Fenton, who has made such a hit in the Tess burlesque at Weber and Fields' Music Hall, was ill with laryngitis last week. Her place was taken by Rose Beaumont.

Six thousand orphans from the various institutions were entertained by Buffalo Bill at the Wild West Show on the afternoon of May 7. They were delighted with the show, and cheered Colonel Cody to the echo.

Georgia Gardner and Edgar A. Ely have been engaged by Sam Gumpertz for the opening week of Suburban Park, St. Louis, on account of their great success at the Hagan in that city recently.

F. F. Proctor laughs at the rumor that he has offered $2,000 a week for Wallack's Theatre to run a Summer season of vaudeville. He says that if he ever wants a Broadway house, he will build one himself.

Richard Pitrot, the mimic, sails for Europe on Wednesday by the *St. Louis*. He will return in the Fall.

Millie Olive, the juggler, writes from London that on account of her success at the Alhambra, where she opened April 26, she has been re-engaged for two months. Harding and Ah Sid are on the same programme, and met with great success.

John W. Ransome has been singing Rudolph Aronson's coon song, "Honey, Meet Me Do," in London. He will shortly appear at the Folies Bergeres, Paris.

Irene Franklin's engagement has been extended two weeks on account of her great success in Manager Litt's theatres in St. Paul and Minneapolis. She will soon be at Hopkins' in Chicago for a two weeks' stay.

Willis P. Sweatnam may go to England this Summer, as he has had several big offers to appear in London. He is making a hit with a new song of his own, called "Buy A Ticket on the Erie."

Rexo, late of Rexo and Reno, and Charles Ascott will produce their new acrobatic sketch at the St. Nicholas Music Hall, this city, on May 17.

Jerome Anthony, for several seasons associated with Thomas Keene, Walker Whiteside, and other reputable companies, is one of the latest converts to vaudeville. Mr. Anthony has received offers to produce an original sketch, in which he will be assisted by Caroline Lami.

Herbert Hall Winslow has just finished a sketch for Herbert Cawthorn and his wife, which they will present on the vaudeville stage during the Summer. They have the sketch now in rehearsal.

The Sisters Leigh, the sensational dancers, will fill an engagement in June at a prominent New York music hall. They will do a new act, which, it is said, will eclipse their former efforts. After their New York engagement they will go to Europe and South Africa on a two years' tour.

Hornitz and Bowers have finished a successful tour of the Hopkins circuit. They have two new sketches and several new songs on the market.

Jennie Whitbeck, who is a sister of Patrice, and was with Mathews and Bulger during the past season, has gone into vaudeville. She is at Keith's this week.

Dorothy Usner and Robert Moulton will shortly appear on the Keith circuit.

A big vaudeville show was given at the Twenty-second Regiment Armory on May 6. The receipts, which amounted to about $4,000, will be used for the purchase of new uniforms. The bill included Press Eldridge, O'Brien and Havel, the Rogers Brothers, and Victor Herbert.

Sara Converse, who was at Keith's last week supporting John T. Sullivan, will shortly be married to a Connecticut business man.

Ross and Fenton have not decided as yet whether to remain in Weber and Fields' stock company next season or not. They have received an offer of a renewal of their contract, and are still considering it.

Mattie Earle and Beaumont Smith will enter vaudeville May 17 at Hopkins' Duquesne, Pittsburgh, in a sketch written for them by Hugh Stanton, entitled, And He Married a Widow. Both Miss Earle and Mr. Smith have become great favorites in Pittsburgh this season in the Avenue Stock company, playing a wide range of characters.

Leona Bland (Mrs. Bert Howard) is rapidly recovering from a severe surgical operation, and will be out in about four weeks. The team, Howard and Bland, will resume work June 14 at Keith's Union Square Theatre, with the Keith and Castle circuits to follow.

James McDuff, the mimic, will start on a pleasure trip among the Thousand Islands on his brother's yacht, on May 24.

Louis M. Granat, the finger-whistler, began an eight weeks' engagement at the Palace, London, on May 3. After his London engagement he will appear in Paris, Berlin, and other big European cities.

Emilie Edwards, who filled a successful engagement at Proctor's last week, has received an offer to appear at a prominent London hall next Autumn.

Stanley Whiting met with his usual success in Baltimore last week.

Titenia, the toe-dancer, has just finished a very successful tour of the Orpheum circuit, and is now at the Alhambra, Milwaukee. She will shortly begin a tour of the Hopkins circuit.

One of the Dunham Sisters was injured by a fall caused by the breaking of a trapeze in the Barnum-Bailey Circus in Washington on May 5. No bones were broken, but she received a severe shock.

Josephine Gassmann, who is the Bonnie Thornton of the Pacific Coast, has arrived in New York, and

CHAS. R. SWEET

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will shortly appear at one of the local houses. She makes a specialty of coon songs.

Julian Mitchell will retire from the Hoyt's forces at the end of the season in order to devote all his time to the business affairs of his wife, Bessie Clayton, who is going into vaudeville.

Edgar Smith has been engaged to write the burlesques for Weber and Fields' Broadway Music Hall for next season.

John T. Sullivan will be seen at the Union Square again later in the season.

Stinson and Merton continue to make a hit on their Western tour.

James Harvie has replaced Alf Hampton in Patrice's support.

Lucy Payton was found wandering in the street the other day and was taken to the Bellevue Hospital Insane Pavilion. She used to play in vaudeville with Charles Senter.

Felix Morris will make his vaudeville debut at Keith's on May 24.

A firm of agents looking for a free advertisement made an offer of $5,000 a week to Joseph Jefferson to appear in vaudeville last week. It is needless to say that Mr. Jefferson declined.

Mabel and Lulu Nichols, known as "the Plantation Swells," have just returned from a very successful trip abroad. They visited England, France, and South Africa, and made a big success everywhere. They received a very nice offer to go to Australia with Harry Rickards, which they will accept after filling their London engagement. They open at Koster and Bial's next week for a four weeks' stay, then play the Keith circuit, with Hopkins' theatres to follow.

Rose Newham will soon be seen in vaudeville.

Neil and Stella Litchfield played the Lincoln Theatre, Chicago, last week. They are booked for a return engagement of two weeks commencing May 16 and 23.

Saharet, the Australian dancer, who scored a great hit at Koster and Bial's Music Hall, is sought after by managers for next season. Manager McConnell has received several letters asking to release her from her engagement, be having a three months' contract with her, and when THE MIRROR went to press he had practically agreed to release her to open with a farce-comedy that is one of the biggest successes of the year. She has the honor of being the only dancer that ever came to America that has played an extended engagement at the popular music hall.

Robert Grau has booked Edward Harrigan for an early return for an indefinite stay at Proctor's. His success last week was phenomenal. On several evenings the sale of tickets had to be stopped.

Black Patti's Fifty Troubadours will begin an indefinite engagement at the Pleasure Palace next week.

The Gramercy Lyceum, Koster and Bial's old place on Twenty-third Street, was opened last week as a continuous house. A varied and interesting bill was presented.

The Central Opera House Music Hall, in Sixty-seventh Street, near Third Avenue, opened for the Summer season last night with the following bill: Foreman and West, The Whirlwind De Forests, Campbell and Caulfield, Fenz Brothers, The Morellos, Rossi Brothers, and Williams, the ventriloquist.

VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA, PA.—Two vaudeville houses, the Trocadero and Arch Street, closed their doors for the season May 8.

Tony Pastor and one of the best co.'s that he has had for many years closed a profitable week at the Auditorium and jumped from here to Chicago, where they are booked for three weeks.

One of the noted events of this week is the debut of Clara Morris in vaudeville, appearing in Blind Justice, by Kenneth Lee, in which she is assisted by the author. The specialty co. includes Witter J. Peabody, John C. Fox, Kate Allen, Pauline Fletcher, and George Figman, John T. Tierney, Eily Coghlan, Joe Welch, and Al. Waltz. The programme is of a high order and will attract our best class of theatre-goers.

The Bijou compels patronage by a weekly change of stars, and thus playing throughout the entire year, and the only vaudeville theatre in this city, manages to clear on an average $1,300 per week, which sum has been realized here for the past two years. The programme this week presents Robert Hilliard in The Littlest Girl, Carroll Johnson, Ward and Curran, Willett Thorne, Warren and Bancroft, in An Uptown Flat; Zazelle and Vernon, James McCool, the Potters and Zamora Metropolitan Trio, Nettie De Coursey, Kriesel and his dogs, The Three Aliens, O'Brien, Jennings and O'Brien, and Mackie and Walker complete the list.

John J. Jermon opens his Fall season of vaudeville at the Standard Aug. 28.

The Lyceum has a big attraction this week in John L. Sullivan and his co. His many friends here have extended a warm greeting, and he is sure of large returns.

The Arch Street, which remains under the management of Joseph Tressl, with George C. Francis as business-manager, will be improved during the Summer. Electric lights will be put in. The season opens toward the end of August.

Dave Foy, the jolly comedian, continues a feature at the Arch Street Museum, heading the continuous performance.

James F. Hoey joined Tony Pastor in Chicago at their opening performance May 10, which will be on the continuous plan for a season of three weeks.

Manager Gilmore has booked for week 17, at the Auditorium, Richard Harlow, Fanny McIntyre and a co. of five people who will do Rosina Vokes' sketch Maid Marian; George Monroe, and a long array in olio.

Kensington Theatre have this week the American Girls Burlesque co. in conjunction with Martinez and Stanton, hypnotists; Dilks and Wade, Clipper Female Quartette, Millie Leowe, Pierson Sisters, De Gray Sisters complete the co. The Orpheus Stars Burlesque co. follow week of 17.

The City Girls Burlesque co. are booked week of 3 at the Lyceum Theatre. S. FERSENBERGER.

CHICAGO, ILL.—The sensation of the past week was the failure of the Schiller Specialty co., which it seems has been rather shaky for some time. One night last week the climax came, and plenty of trouble resulted. The co. played the week out, however, all of the people appearing with the exception of the Hawthorne Sisters, who closed before the week was out. R. C. Gardner has now taken the house, and this week a well selected co. is appearing, which includes Lew Hawkins, Sie Hassan, Ben Ali and his Bedouin Arabs, Brydges and Little, Florence Thropp, Titania, the De Forrest Sisters, Kingsley Sisters, Maxwell and Simpson, two Seymours and Russell, O'Dell, and Russell.

Clifford's Gaiety: Harry Clifford has resumed the management of this theatre. He was not satisfied with the efforts of the Schiller Specialty co. to make a vaudeville house of it, as he built the theatre for a first-class home of burlesque. On Sunday night The New Babylon was put on, but at this writing there is no opportunity to review the performance. The Gaiety after the next six weeks will change its policy in a way, and will be placed on the Empire circuit with James Fennessy in sole charge of the bookings; this will enable burlesque combinations playing Mr. Fennessy's houses in Cincinnati and Indianapolis to come direct to Chicago. Harry B. Clifford will continue to manage the Gaiety.

Hopkins': Johnstone Bennett and S. Miller Kent, A Quiet Evening at Home, is the principal card, together with Conway and Leland, Thorne and Carleton, Waterbury Brothers and Tonny, Lew Sully, Roche and Whiting, Gilbert Brown, and the Chicago Ladies' Military Band. The talented stock co. are giving a splendid performance of A Night Off.

Haymarket: Manager Jay Rial has an exceptionally strong bill, which is made up of Maurice Barrymore and his co. in A Man of the World, Clifford and Huth, Imogene Comer, Dixon, Bowers and Dixon, Smith and Fuller, Fisher and Carroll, Barney and Russell, Wills and Barron, Lulu Thies, Castellat and Hall, Johnson and Dean, Chris Lane, Hennings Trio, and the very funny skit, McFadden's Flats, concludes the performance. Business is big, and this handsome west-side theatre is a winner.

Chicago Opera House: The Russell Brothers are at the head of the bill, which includes Pauls and Dika, Carrie Scott, Barnes and Sisson, Quigley Brothers, Charles Case, Murphy and Mack, Alice Raymond, Mathews and Harris, Gyori Juliska, the Blondells, Andy and Flora McKee, William Slay, and Hanley, Logan, and Hanley.

Olympic: Tony Pastor and his great company are here this week, and Manager Castle certainly has no fault to find with the business, which is S. R. O. at every performance. Those who assist in the continuous bill are Walkins and Goodall, Warren and Howard, Beeson, Miles and Lulu, Katherine Gyleo, Dick and Alice McAvoy, Swan, and Bambard, Cook and Clinton, John and Bertha Gleason, Florrie West, the Donovans, Florence Bindley, James F. Hoey, Watson and Hutchings, Mr. and Mrs. Charles T. Ellis, and last but by no means least the great favorite, Gus Williams.

Sam T. Jack's Opera House: The burlesques Naughty Girls and The Model are retained for another week. They are both bright burlettas, and serve to introduce Mr. Jack's Stock co. A troupe of Arab acrobats are also on the bill, and that piquant French singer, Mlle. Karina, continues to be the big feature.

After being closed a week the Royal Music Hall reopened last Saturday with a vaudeville performance.

Orpheus Music Hall is dark this week.

Imperial: After a week with Ben Hunn's Oriental America co. a straight variety co. replaces it this week.

Fields and Lewis, two very bright boys, finished their Chicago engagement last Saturday night. They are great favorites here, and can always count on a hearty welcome.

Louise Willis Hepner is featuring a new song called "I Love You in the Same Old Way." She was the hit of the bill last week at the Schiller.

Smith and Cook were callers last week. They have a breezy new act that is making a hit wherever they appear.

I have a letter from Kipley and Cowdrey, stating they have a new specialty called A Bunch of Onions. The act should be a strong one.

Colonel Hopkins will have a very extensive circuit next season that will employ many vaudeville people, and under his system nothing but success can result. HARRY EARL.

BOSTON, MASS.—Pauline Hall and Papinta are in their final week at Keith's. Pictures of the levant parade are given by the Biograph, and the specialty performers are Charles Dickson, Lillian Burkhart, Smith and Campbell, Morton and Revelle, the Royal Handbell Ringers, Judge Brothers, Mark Murphy, Ray L. Roger, Leo and Chapman, Gordon and Lick, Charles Diamond, Professor Hampton's Dogs and Cats, Miller and Marvin, Charles C. Walker, and Professor Golden.

The Howard Burlesque co. is the attraction at the Howard Athenæum, with Annie Casten at its head. The vaudeville performers are Hope Booth, the Reason Brothers, Caron and Herbert, Clarice Vance, Emma Carus, Billy Lyons, T. T. Herbert, the Brownings, Adeline Marden, Saunders and Bardell, Willie Russell, Dolline Cole, Lizzie Anderson, Willie Clark, and Thomas J. C. Crowley.

In addition to the stock co. in The Guv'nor, the Grand Opera House presents this week the Cinematographe, Collins and Collins, Eva Williams, Jack Tucker, Eddie Van Dono, and the Romalo Brothers.

East Lynne is the play at the New Grand this week, with an olio presenting Lillian Perry, Mamie Whiting Shepard, Lottie West Symonds, the Bonettes, Willard and Brown, Bert Hale, Toby Lyons, and John Weber.

The London Gaiety Girls are at the Palace this week, and among those who appear in the olio are John A. Flynn, Anna Yale, Countiss Sisters, Fenton Brothers, Alexander Wilson, Harry Burgoyne, and the Brothers Herbert.

The Lyceum has the Rentz-Santley co. this week, and the variety bill includes Dawley and Waldron, the Sisters Engstrom, Fisher and Crowell, Joseph J. Sullivan, the Elinore Sisters, and Curtis and Gordon.

The vaudeville bill at Austin and Stone's introduces Hickey and Nelson, the Sonnetto troupe, the Washburn Sisters, Bibbs and Britton, the Wilson Trio, Margaret Rosa, the McCabes, Tony Stockwell, Harris and Morrissey, Cal Stewart, Wagner and Kennedy, Will Morton, Tom Haverly, Kittie Mills, and the Stelling Sisters.

At the Nickelodeon are Wright and Finn, Maggie Moore, the Gardners, Myles Morris, Ida Melrose, and the Walton Sisters.

Only two weeks remain of the season at the Zoo. Chiquita comes back for the farewell, and with her comes a story that she is being besieged by offers of marriage. Among those hinted as willing to become the husband of the Cuban atom are Baron Littlefinger, the Rossow Brothers, and the stars of the Lilliputians. JAY BENTON

CINCINNATI, O.—The Pike closed its season Saturday May 8 in a blaze of glory. It will reopen Sept. 19.—The employees of the People's will have a benefit 10. Nellie Waters, the four French Wiggle Sisters, Joe Ostrella, Harry Winters, Gussie Addison, May Bennett, H. B. Burton, Charles Boyd, Frankie Bernard, Charley Burns, Barney Smith, Joe Brunner, Al Ducasse, and others will be the bill. W. S.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): The S. R. O. sign was frequently displayed 5-8. The excellent olio included Emory and Modine, Annie Whitney, Alice Shaw and her twin daughters, Sam and Kittie Morton, Diana, and Frank Latona.—Music Hall (William Kennedy, manager): Business fairly good 3-8. Harry De Gray, Mlle. Josephine, Etta Albion, John Dillon, Phil and Carrie Russell, and John and Lulu Thorn, appeared in an olio that gave satisfaction.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Business large. Kronemann Brothers did a clever tumbling act. Evans and Vidocq pleased in black face, and Robert E. Lee did some neat juggling. A. L. Guille had a cold, and his fine tenor was not heard the first part of the week. Coming 4: Delmore and Lee, Merriless Sisters, Harris and Walters, and Harry Constantine.

PROVIDENCE, R. I.—Weber's Olympia Burlesquers gave an excellent entertainment at the Westminster 3-8 to good business. The entire bill was one of merit. The Whitney Brothers gave a novel musical act. They are artists, and their act has not been equaled by any team that has visited us. Tenley and Simonds, Irish comedians, are always funny, and they made a big hit. Teddy Simonds is an old Providence boy, and his friends were very much in evidence during his stay here. Lizzie Van, Udell and Pearce, and the Burman Sisters met with favor, as did the John Good Dance, executed by several prettily-costumed girls. The Grenzer, a laughable burlesque, closed the performance. Wood Sisters' New Extravaganza co. 10-15.—The popular Rentz-Santley Burlesque co. will play a return engagement at the Westminster Theatre 17-22. H. C. RIPLEY.

ST. PAUL, MINN.—This is the third week of the vaudeville season at Litt's Grand Opera House and the performances continue to draw excellent business. A corps of clever artists presented an attractive programme 2-8 to S. R. O. Little Irene Franklin played a return engagement and met with a warm welcome. Miss Franklin is a clever artiste; her act won for her applause and encores. An attractive feature was Mary Marble's male impersonations. Ada Dare and Eugene O'Rourke were seen to fine advantage in After the Masked Ball. Willis P. Sweatnam took well. T. Nelson Downs, Reno and Richards, Felix and Cain, and Arthur Hurt's Living Pictures were pleasing.

A good musical programme was presented at the Palm Garden Concert Saloon (A. Weinholzer, proprietor), week 3-8 to good business. Entertainers are Charles Marston, Dick Allen, and Billy Pitts.—The Palace Concert Hall (Oscar Tankenoff, manager) is doing a fair business. Entertainers, Dave Broderick, Frank Wakefield, and Edwin Wirthe.—The Straka Ladies' Orchestra give a good musical entertainment at Straka's Tivoli week 2-8.

JERSEY CITY, N. J.—Oppenheimer's Zero co. were at the Bon Ton 3-8 to big business. The co. is the best burlesque outfit that has ever visited this city. The people are clever and the scenery is new. Specialties by Boyce and Black, Harry Le Clair, Topack and Steele, Madden and Curran, Carrie E. Monroe, Rush's Excelsior co. 10-15. Isham's Octoroons 17-22.

Walter Selover has assumed charge of the stage at the Bon Ton Theatre. Montgomery Moses is the new advertising agent.

There is a boy here who attends the first performances at the Bon Ton Theatre Mondays, and after that sings at each performance up in the gallery.

Madden and Curran, of the Zero co., Irish comedians, are the hit of the bill.

Manager Tom Dinkins may take a benefit 31. WALTER C. SMITH.

GRAND RAPIDS, MICH.—Smith's (W. B. Smith, Jr., manager): Business is looking up, as good attractions are being offered week of 3. The following are in the bill: Pascatel, Imperial Two, O'Rourke and Burnette, Carsello Sisters, West and West, and Barry and Deane.

NIAGARA FALLS, N. Y.—Lyceum Theatre (Canavan and Cleary, proprietors): Marion Blake, The Davidsons, Carmello, Pitching Brothers, Bob Brannigan, Beeson Miles and Lulu, and Professor Reich's Kineomatographe, are packing the house 3-8. Performance very satisfactory.

BUTTE, MONT.—Casino Theatre (J. P. Kenney, manager): The new people in week 2-7 are Fred Hilton, Ida Miller, Earle and Hampton, Lottie Quigley, Fanny Bell, and Raye Hampton.

NEWARK, N. J.—Waldmann's Opera House (Fred. Waldmann, manager): The Bohemian Burlesquers gave an up-to-date performance 3-8. The co. is a good one, and gave general satisfaction. Good business. 10-15 White Crook. 17-22 Black Crook.

VAUDEVILLE PERFORMERS' DATES.

Angela Sisters—Koster's, N. Y., 10-15.
Aleen and La Rue—Pastor's, N. Y., 10-15.
Adams, George H.—Proctor's, N. Y., 10-15.
Barrymore, Maurice—Haymarket, Chicago, 10-15.
Barney and Russell—Haymarket, Chicago, 10-15.
Blaney, Harry C.—Proctor's, N. Y., 10-15.
Brydges and Little—Schiller, Chicago, 10-15.
Bennett and Kent—Hopkins', Chicago, 10-15.
Brown, Gilbert—Hopkins', Chicago, 10-15.
Boyer and Giguere—Keith's, N. Y., 10-15.
Blocksom and Page—Weber and Fields', N. Y., 10-15.
Byron and Langdon—Pastor's, N. Y., 10-15.
Burtons, The—Pastor's, N. Y., 10-15.
Bouffons, Three—Pastor's, N. Y., 10-15.
Bryant and Saville—Proctor's, N. Y., 10-15.
Blondells, The—Op. Hse., Chicago, 10-15.
Barnes and Sisson—Haymarket, Chicago, 10-15.
Baroness Blanc—Hammerstein's, N. Y., 10-15.
Bryant, Harry C.—Palace, N. Y., 10-15.
Bennett, Laura—Proctor's, N. Y., 10-15.
Case, Charles—Op. Hse., Chicago, 10-15.
Clifford and Huth—Haymarket, Chicago, 10-15.
Comer, Imogene—Haymarket, Chicago, 10-15.
Castelat and Hall—Haymarket, Chicago, 10-15.
Conway and Leland—Hopkins', Chicago, 10-15.
Cushman and Holcomb—Pastor's, N. Y., 10-15.
Cohen, Myer—Pastor's, N. Y., 10-15.
Cook and Clinton—Olympia, Chicago, 10-15, Haymarket, 17-22.
Cohans, Four—Hagan's, St. Louis, 10-15, Op. Hse., Chicago, 17-22.
Coote and Kingsley—Keith's, N. Y., 10-15.
Crane Brothers—Duquesne, Pittsburg, 10-15, Hopkins', Chicago, 17-22.
Chappelle Sisters—Bijou, Toronto, 10-15.
Dixon, Bowers and Dixon—Haymarket, Chicago, 10-15.
De Forrest Sisters—Schiller, Chicago, 10-15.
Dailey and Hilton—Keith's, N. Y., 10-15.
Dore Brothers and Hill—Keith's, N. Y., 10-15.
De Witt, Josie—Hammerstein's, N. Y., 10-15.
Duncroe and Hervey—Hammerstein's, N. Y., 10-15.
De Phillips, The—Koster's, N. Y., 10-15.
Eldora and Norine—Keith's, N. Y., 10-15.
Fisher and Carroll—Haymarket, Chicago, 10-15.
Falke and Semon—Keith's, N. Y., 10-15.
Franklin, Irene—Minneapolis, 9-15; Hopkins', Chicago, 16-22.
Fields and Lewis—Music Hall, Bklyn., 10-15, Pastor's, N. Y., 17-22.
Fletcher and Figman—Auditorium, Philadelphia, 10-17.
Frey and Fields—Music Hall, Bklyn., 10-15.
Gardner, R. C.—Schiller, Chicago, 10-15.
Graa's Swiss Tyroleans—Koster's, N. Y., 10-15.
Gillingwater, Claude—Proctor's, N. Y., 10-15.
Gyles, Katherine—Olympic, Chicago, 10-15.
Hanley, Logan and Hanley—Op. Hse., Chicago, 10-15.
Hennings Trio—Haymarket, Chicago, 10-15.
Hawkins, Lew—Schiller, Chicago, 10-15.
Hull, Caroline—Proctor's, N. Y., 10-15.
Harrigan—Koster's, N. Y., 10-15.
Inman and Mulvey—Weber and Fields', N. Y., 10-15.
Juliska, Gyori—Op. Hse., Chicago, 10-15.
Johnson and Dean—Haymarket, Chicago, 10-15.
Jansen and Lloyd—Palace, N. Y., 10-15.
Kingsley Sisters—Schiller, Chicago, 10-15.
Kaffa Bros.—Keith's, N. Y., 10-15.
Kenno and Welch—Pastor's, N. Y., 10-15.
Knox and Wilson—Proctor's, N. Y., 10-15.
Lane Chris.—Haymarket, Chicago, 10-15.
Leno, Dan—Olympia, N. Y.—Indefinite.
Matthews and Harris—Op. Hse., Chicago, 10-15.
McKee, Andy and Flora—Op. Hse., Chicago, 10-15.
Murphy and Mack—Op. Hse., Chicago, 10-15.
Maxwell and Simpson—Schiller, Chicago, 10-15.
Morton and Mack—Keith's, N. Y., 10-15.
Morton, Sam and Kittie—Keith's, N. Y., 10-15.
McGibeny, Jessie—Keith's, N. Y., 10-15.
McDuff, Jas. E.—Ave. Th., Pittsburg, 10-15.
Melrose and Elmer—Pastor's, N. Y., 10-15.
McIntyre and Heath—Hammerstein's, N. Y., 10-15.
Manhattan Comedy Four—Hammerstein's, N. Y., 10-15.
Meers Bros.—Koster's, N. Y., 10-15.
Mills, Phil and Hattie—Palace, N. Y., 10-15.
Mahony, Jere—Palace, N. Y., 10-15.
Nelson and Milledge—Francais, Montreal, 10-15.
O'Niell, Nelllie—Proctor's, N. Y., 10-15.
O'Brien and Havel—Pastor's, N. Y., 10-15.
Oceana—Pastor's, N. Y., 10-15.
Pauls and Dika—Op. Hse., Chicago, 10-15.
Proto—Proctor's, N. Y., 10-15.
Polk and Kollin—Avenue Th., Pittsburg, 10-15.
Russell, O'Dell and Russell—Schiller, Chicago, 10-15.
Roche and Whiting—Hopkins', Chicago, 10-15.
Rice and Elmer—Keith's, N. Y., 10-15.
Ray, Charlotte—Keith's, N. Y., 10-15.
Robinson, Baker Trio—Keith's, N. Y., 10-15.
Raymond, Lizzie B.—Weber and Fields', N. Y., 10-15.
Robey, Jennie—Pastor's, N. Y., 10-15.
Rose, Alice—Hammerstein's, N. Y., 10-15.
Rialto Quartette—Proctor's, N. Y., 10-15.
Ripley, Tom—Proctor's, N. Y., 10-15.
Russell Bros.—Op. Hse., Chicago, 10-15.
Raymond, Maud—Pastor's, N. Y., 15.
Raymond Alice—Op. Hse., Chicago, 10-15.
Royce, Ray—Keith's, Boston, 10-15.
Slay, William—Op. Hse., Chicago, 10-15.
Smith and Fuller—Haymarket, Chicago, 10-15.
Si Hassan Ben Ali—Schiller, Chicago, 10-15.
Sully, Lew—Hopkins', Chicago, 10-15.
Sweatman, W. P.—Bijou, Minneapolis, 9-15.
Sarony, Gilbert—Pastor's, N. Y., 10-15.
Sweet, Chas. R.—Hammerstein's, N. Y., 10-15.
Sutherland, Lillie—Proctor's, N. Y., 10-15.
Stewart Sisters—Boston, 10-15.
Sullivan and Barry—Pittsburg, 10-15; Baltimore, 17-22.
Sato, O. K.—Auditorium, Elmira, 10-15.
Scott, Carrie—Op. Hse., Chicago, 10-15.
Sidmana, The—Proctor's, N. Y., 10-15.
Seymours, The—Schiller, Chicago, 10-15.
Saharet—Koster's, N. Y.—Indefinite.
Thropp, Florence—Schiller, Chicago, 10-15.
Titania—Alhambra, Milwaukee, 9-15.
Thies, Lulu—Haymarket, Chicago, 10-15.
Taciana—Orpheum, Frisco, April 26-May 22.
Thornton, James—Olympia, N. Y.—Indefinite.
Thorne and Carleton—Hopkins', Chicago, 9-15.
Troubadour Four—Keith's, N. Y., 10-15.
Quigley Bros.—Op. Hse., Chicago, 10-15.
Quinn, Myer—Pastor's, N. Y., 10-15.
Van Auken, McPhee and Hill—Hammerstein's, N. Y., 10-15.
Van and Nobriga—Palace, N. Y., 10-15.
Vino, Val—Proctor's, N. Y., 10-15.
Waterbury Bros.—Hopkins', Chicago, 10-15.
Wills and Barron—Haymarket, Chicago, 10-15.
Watson and Hutchings—Olympic, Chicago, 10-15.
Werner and Rieder—Keith's, N. Y., 10-15
Whitbeck, Jane—Keith's, N. Y., 10-15.
Whiting, Stanley—Ave. Th., Pittsburg, 10-15.

DODGE'S TRIP TO NEW YORK.

Henshaw and Ten Broeck, who have recently closed a profitable season, will commence their next tour about Sept. 1 in New England. They will have a larger and stronger company than ever, presenting their musical farce, Dodge's Trip to New York, and will play only the leading theatres. This will be their tenth tour, and their names have always been a guarantee of excellence. John E. Henshaw will have a budget of new songs and a lot of new stories to tell. Henshaw and Ten Broeck will summer as usual at their cottages at Plymouth, Mass. The management of the Henshaw-Ten Broeck company continues under the direction of William W. Randall, with Robert J. Ward as treasurer.

Robert Drouët at liberty for next season.

MATTERS OF FACT.

Beatrice Moreland, who has met with marked success in her character work with Sol Smith Russell this season, is at liberty.

Nettie Bourne has been offered for next season the part she has been playing in The Electrician, but has declined it, because she does not want to take to one line of work too long. She has also declined offers of several out of town Summer engagements. She prefers to remain in New York.

Max S. Witt has composed the music for a new descriptive song "Don't Let Her Lose Her Way," which is underlined to make the hit of next season.

A. L. Hall, who for the past seven years has been connected with the Academy of Music, Milwaukee, occupying the position of treasurer and press agent, has taken the position of manager, and will conduct this theatre in a first-class manner. The house is one of the finest in the West, having a seating capacity of over 2,000. It is Manager Hall's intention to book musical attractions, concerts, orchestras, lectures, etc.

Bertrand and Fehrmann, located at 434 West Twenty-third Street, have started a ballet school, and wish to hear from young women desirous of instruction in this style of dancing.

Arthur Forrest, having finished his engagement as leading man with Sol Smith Russell, is at liberty. Mr. Forrest has had a number of offers for next season, but has settled nothing definitely as yet.

Little Ada Vanden Gilbert has made such a hit as Mike—one of Quinn's twins—in Sweet Inniscarra that she has been re-engaged for next season. Charles R. Gilbert and Argyle Gilbert have also been engaged for the same play.

A partner, lady or gentleman, is wanted by "N. R.," care this office, for a vaudeville sketch.

Lillian Stillman, who was obliged to give up her engagement owing to her mother's illness, is now open to offers. The eccentric character role, Miss Primrose, in McCarthy's Mishaps, was Miss Stillman's last impersonation. She can also play French and Irish dialect parts.

E. P. Simpson will manage the Academy of Music, at Chicago, the coming season. It is his ambition to make the Academy a clear playhouse, and he will play only the best attractions. Mr. Simpson was for nine years acting manager for the late I. Fleishman at the Walnut Street, Philadelphia. He has also managed Bradenburg's People's Theatre, Philadelphia, and the Academy, at Chicago, for H. R. Jacobs during the World's Fair.

Hilliard Fleming is open to offers for Summer and Fall for light comedies. His address is 6 East Thirty-second Street.

Through an error Lawrence Hanley's name was substituted in place of Frank Denithorne in the programme of the Shakespearean revival in Philadelphia recently as playing Mercutio. Mr. Denithorne made a favorable impression in the role.

Dorothy Chester, ingenue, who did creditable work with Nancy Hanks, would accept engagement for the Summer. She is also disengaged for next season, and may be addressed care this office.

Marie Booth Russell, who played with Blaney's Electrician, is now at liberty.

Harry Davenport will sever his connection with the Girard Avenue Theatre Stock co., of Philadelphia, on May 31. He has played a varied line of parts the past season, in all of which he won the praise of the critics. He and his wife, Alice Shepard, are open to negotiations.

Sam De Leon's company closed a season of thirty-eight weeks May 1. The company will take the road again early in September, stronger in every way, new scenery and special printing having been ordered. Several of the old members are retained for next season, including Charles Mortimer, the leading man.

Georgia Duret Kenyon, who is spending the Summer in Europe, has not closed for next season, and solicits offers for New York productions in opera or drama.

The New Grand, Winnipeg's (Man.) new ground floor theatre, was opened last month with John Griffith's production of Faust, enjoying good business for three nights and two matinees. Seach and Sharp are the managers of the house and wish a first-class repertoire organization for a Summer season. They will also control the theatre now in the course of construction at Rat Portage.

John T. Kelly, who has been successful with Weber and Fields' company at the Music Hall the past season, has received several flattering offers for next season, but has not settled definitely. He will leave for Mount Clemens, Mich., about June 15.

Arthur Donaldson is in town. He played the title-role in Rob Roy the past season. He is open to offers for Summer engagement.

Edwin Brandt is at liberty for the coming season his engagement with A Lion's Heart having terminated. He may be addressed care this office.

C. P. Flockton's production of The Flying Dutchman is being booked for next season by Emil Stoessel at 15 West Twenty-eighth Street. The new version is by W. de Wagstaffe. Elaborate scenic and electrical effects will be special features of the production.

Paul Gilmore closes his season at the Fourteenth Street Theatre this week, but has a supplementary season on the road with Chauncey Olcott, and will be at liberty after June 5.

H. Quintus Brooks has offices in the New York Theatrical Exchange, 1393 Broadway, where he will again represent the Greve Lithograph Company, of Milwaukee; Chicago Photo-Engraving Company, of Chicago, and the Central City Show Print, of Jackson, Mich., during the Summer months. Mr. Brooks claims to have a number of novelties on hand, and invites calls from managers to inspect his work before placing orders.

Lisle Leigh, the handsome and talented actress, who has been identified for several seasons with stock work, notably at Morosco's Grand Opera House, San Francisco, and later with the Forepaugh company, Philadelphia, where she now appears, has not signed for next season, and may be addressed care of THE MIRROR.

THE MANHATTAN THEATRE.

On July 15 the Standard Theatre, at Broadway and Thirty-third Street, will pass under the control of A. H. Woodhull, who will change its name to the Manhattan, renovate and redecorate the auditorium and stage, and conduct the house on a strictly first-class basis. Mr. Woodhull is an experienced and conservative manager, and there seems to be no reason why his new venture should not prove successful. There is not a better located theatre in the city, and under capable management it has been highly prosperous. It has presented Charley's Aunt, Too Much Johnson, and other season successes. It was at this house that Gillette and Frohman wanted to put on Secret Service, one of the greatest successes of the times, but the deal fell through on account of a slight disagreement. Mr. Woodhull will have the Mantattan ready for occupancy by Aug. 30, but will not open the house until he gets the proper attraction.

W. F. CROSSLEY'S INVENTION.

W. F. Crossley has made an application for a patent upon a novelty bicycle track, called "Crossley's Cyclo Hurdle Track." A company is being formed to build tracks at various Summer resorts, the first two at Coney Island and Atlantic City. The novelty is in the shape of the surface of the track, which is built in horseshoe form and composed of a series of gradually increasing undulations or waves, from one to six feet in height. The latter are so constructed that the rider mounts the incline at a moderate grade, but upon turning the crest of the undulation he fairly plunges down the opposite side.

"The Mirror Date Book" for the seasons of 1897-98 and 98-99 will be ready in June. It will contain ticket and percentage tables; population of the principal towns; postage rates and an improved ruling. It will be bound in leather, gold stamped. The standard date book. Price 25 cents. Orders received now. Address Date Book Dep't, THE DRAMATIC MIRROR.

PHILADELPHIA CRITICS UNANIMOUS IN PRONOUNCING "THE ALDERMAN" A SUCCESS.

ODELL WILLIAMS
IN THE ALDERMAN.
BY WILLIAM GILL.
PARK THEATRE, PHILADELPHIA, WEEK OF MAY 3.

"The Alderman" is a comedy in three admirably constructed acts the dialogue is crisp and witty and the situations and climaxes are well thought out. There is a delightful vein of sentiment which is accentuated rather than subdued by a blending of healthy humor.—*Record.*

The story of "The Alderman," by Wm. Gill, is fresh and pleasant to hear and will, no doubt, be elected by the people for a long term on the stage.—*Evening Bulletin.*

There was a notable smoothness about the performance and the large audience received the piece with unbounded enthusiasm. There is bubbling humor from beginning to end and Odell Williams kept the audience in continual high spirits.—*Press.*

Mr. Williams plays the part of a New York Alderman, a character which he is eminently fitted to fill and into which he puts all the humor and dramatic ability, of which he is capable.—*The North American.*

Mr. Williams played the titular role with decided humor and unction. He is a good actor, fit for stellar honors. As Alderman McSlathers he was a constant source of laughter.—*Item.*

The star's impersonation was one that in its naturalness, its rough vigor, its clear differentiation of varied and widely contrasted moods, its dry and by turns unctious humor, and above all its whole-heartedness and sincerity stamped it as a piece of comedy of that good old-fashioned sort that is so seldom seen on the stage and yet that delights every lover of the natural in dramatic art.—*Inquirer.*

The dialogue is bright throughout and the play deals intelligently with up-to-date affairs, the bicycle bicycle costumes, the girl typewriter and the new woman being much in evidence. "The Alderman" can be counted a success.—*Ledger.*

"The Alderman" shows the trials and tribulations of the politician in an amusing way, and also that he has a heart. Mr. Williams gives a masterly rendition of the title role.—*The Times.*

"The Alderman" is well suited to Odell Williams' hearty style of acting. The applause was frequent and both Mr. Williams and Mr. Gill, the author, were called before the curtain for speeches. . . . The plot is a good one.—*Evening Star.*

Mr. Gill's newest play is brimful of humor, the scenes are well laid, the plot excellent.—*The Call.*

In "The Alderman" Mr. Gill has put together a comedy without depending upon a song and dance. It deserves to be considered as the work of a conscientious chef. Mr. Williams has a role of superior magnitude.—*Evening Telegraph.*

Address BROWNE & WILLIAMS, Barrett House, New York.

SEASON 1897-98. THE SECOND NUMBER SEASON 1897-98.

OF

JULIUS CAHN'S OFFICIAL THEATRICAL GUIDE

Will be Ready for Delivery Tuesday, June 15th.

Those wishing to secure a copy of this VALUABLE COMPENDIUM OF INFORMATION should not delay in sending in their orders at once, as the edition will be limited to 10,000 copies, and a second edition will not be published this year. Subscription for Guide One Dollar.

N. B. *Managers of Combinations Season of 1897-98 who have not yet sent in the names of their attractions, together with the names of their Business Managers of same, are requested to do so at once if they desire to be represented in this year's Guide. No charge is made for inserting this information.*

Address all communications to JULIUS CAHN, EMPIRE THEATRE, NEW YORK.

CORRESPONDENCE

[*Received too late for classification.*]

SAN FRANCISCO.

De Wolf Hopper began a two weeks' season at the Baldwin Theatre 3, presenting El Capitan before an audience which entirely filled the house. Hopper is a great favorite here, which, with the popularity of Edna Wallace, brought to the event more than ordinary interest. At the Tivoli Neely O'Sullivan in Shamus O'Brien opened to an audience of more than two thousand people, including 100 members of the Bohemian Club. Mr. O'Sullivan was given an enthusiastic reception. After the performance Neely and Hopper were entertained by the club.

Following Shamus O'Brien at the Tivoli the opera of Captain Francesca is announced. Ward and Vokes in A Run on the Bank are having good business at the Columbia, and the people seem to enjoy the performances. Indeed, the most of them grow tired laughing, and then wonder what it is all about. Excelsior, Jr., follows at the Columbia 10-17. The Alcazar offers East Lynne this week, and Summer Fallow, a pastoral play by Senator Brusie, of Los Angeles, will follow on 10. After that the Alcazar people will give us a new Chinese play by Gordon Foster.

An American Hero is on at the Moroscos Grand Opera House this week. Nat Goodwin closes his season here 30. J. D. MAXWELL.

ILLINOIS.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Charles E. Blaney's Baggage Check April 30 pleased a large audience. James T. Kelley is now in the cast as Isa Conboy. Gibney Comedy co. week of 10.

MARYLAND.

OAKLAND.—OPERA HOUSE (John Shartzer, manager): Breezy Time April 27 to good business. Bound to Win 30-1 by local talent: performance excellent; business fair.

MINNESOTA.

MANKATO.—THEATRE (Jack Hoeffler, manager): The Mack-Walker co. closed four nights of good business 1. Coming: Freeman's Fun Makers in A Railroad Ticket 8. St. Paul amateurs in The Rivals 10. Ellen Beach Yaw 14. Ben Warner Comedy co. 17 and week. Ida Fuller Vaudevilles 24.—ITEMS: Excursion trains will run on all roads within a radius of fifty miles for Yaw Concert.—Willis Boyer, ahead of Railroad Ticket, was here 1.

DULUTH.—THE LYCEUM (L. N. Scott, manager): House dark.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): House dark 9-15.—NORMAL AUDITORIUM (George L. Osborne, manager): House dark 9-15.—PERTLE SPRINGS CASINO (J. H. Christopher, manager): Coming: Charles L. Carter's Stock co. 17.—ITEM: Barry N. Fuller, O. H. and Gussie Johnstone assisted home talent in producing The Lady of Lyons at Holden, Mo., for benefit of the band at that place. After performance Mrs. Johnstone was presented with a handsome gold medal by the members of the band.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. Wood, manager): Rough Diamond to good business April 30. Walter L. Main's Circus 5 to standing room at both morning and evening performances; this is one of the largest, cleanest, and all-round up-to-date shows on the road to-day; they put on all they advertised. Knave of Hearts by Miss Evarts and Antes' dancing class to good house 6.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. W. Hartley, manager): Ida Fuller 5.

CARROLLTON.—GRAND OPERA HOUSE (R. P. Sterling, manager): House dark.

NEBRASKA.

WAYNE.—OPERA HOUSE (James Britton, manager): Schubert Symphony Club 6 to good house; fine attraction. Coming: Anderson's Plantation Minstrel co. 12. Proctor and Murray Comedy co. 20-22.

NEW MEXICO.

ALBUQUERQUE.—GRAND OPERA HOUSE (Louis McRae, manager): Buckman's Farce-Comedy co. supporting Thomas J. Keogh April 28-1 in repertoire to crowded houses; performance excellent.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Thomas Shea's repertoire co rendered the following plays, week commencing April 26: Man-o'-War's Man, The Bells, Dr. Jekyll and Mr. Hyde, and Slaves of Sin. Mr. Shea did excellent work and was well supported: business fair. The co. closed their season here. Dazzler 6. My Friend from India 15.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Dailey's Comedians in Nutmeg Match April 30, and Bunch of Keys 1 to fair business; performances good. J. Arthur Lorring, impersonator, 5. Bloomer Minstrels 11.

TEXAS.

HOUSTON.—AUDITORIUM (J. H. Bright, manager): The Summer season was formally opened here by the International Juvenile Opera co. in repertoire April 29; they are well trained and gave satisfactory performances; business fair.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (Pace and French, managers): House dark 3-8.—ITEM: The Academy has been leased to Thomas G. Leath, of Richmond, Va., and will undergo a thorough renovation.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): House closed for season.—GRAND OPERA HOUSE (Raymond and Stronack, managers): Parisian Vaudeville co. 10 and week.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): House dark; season having closed.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Fanny Davenport in Fedora and La Tosca to S. R. O. April 26, 27; receipts $2,000. Ida Fuller and her co. delighted large audiences 30-1. The various features were appreciated, especially the dancing of Miss Fuller.

ARENA.

ELIZABETH, N. J.—Hunting's Circus played its annual engagement here 3-5, and as usual drew crowded tents. The performances were excellent. Mr. Hunting is an old favorite here, and always receives a hearty welcome.

WINFIELD, KAN.—Walter L. Main's Circus comes 15.

BRAZIL, IND.—Wallace's Circus showed April 24 to small crowd on account of rain. Walter L. Main's Circus 27 to good business.

ELMIRA, N. Y.—Forepaugh-Sells Brothers' Circus gave two performances 4 during a heavy rain to small audiences.

RED BANK, N. J.—Leon W. Washburn's Circus April 26 gave a fine street parade, and opened to a good and well satisfied audience at afternoon performance. In the evening, just before the doors were opened, a very severe wind storm leveled the large tent to the ground, also the menagerie tent, making it impossible to give the evening performance.

JACKSONVILLE, ILL.—Walter Main's Circus 1 to small audiences; fair performance.

DECATUR, ILL.—Walter Main's Circus came April 29 and pleased a large attendance.

WABASH, IND.—La Pearl's Circus April 27 to big and well pleased audience.

AKRON, OHIO.—Wallace Great Shows will appear 18.

AMSTERDAM, N. Y.—F. H. Heath's Pony and Dog Show filled the tents 5, 6. Robinson and Franklin Brothers' Circus comes 20.

COLUMBIA, PA.—Welsh Brothers' Circus April 30-1 to big business; the co. has some good people, and the performance was the best ever seen here at popular prices.

LEXINGTON, KY.—The Wallace Brothers' Circus 3 was the best circus seen here for years.

DAVENPORT, IA.—Ringling Brothers' Circus drew a good attendance here April 29.

WILLIAMSPORT, PA.—Forepaugh and Sells Brothers' Circus 3 to small business, but pleased audiences.

COLORADO SPRINGS, COL.—Ringling Brothers' Circus coming 19.

OLEAN, N. Y.—Forepaugh and Sells Brothers' Circus played to good business 6.

ONEIDA, N. Y.—Sawtelle's Circus comes 11 and John Robinson and Franklin Brothers' Shows 18.

MT. STERLING, KY.—B. E. Wallace's Shows to an immense crowd 4. The best equipped circus ever seen here.

HORNELSVILLE, N. Y.—Forepaugh and Sells Brothers' Consolidated Show drew two mammoth crowds at the Exposition grounds 5.

NEW BRUNSWICK, N. J.—Bob Hunting's Circus exhibited here April 29, 30 before crowded tents, giving an excellent one-ring performance.

GREELEY, COL.—Ringling Brothers' Circus appears 22.

JAMESTOWN, N. Y.—Forepaugh and Sells Brothers' Circus appears 8.

FORT MADISON, IA.—Ringling Brothers' World's Greatest Shows gave two excellent performances here 1 to fairly well filled tents.

KINGSTON, N. Y.—Forepaugh and Sells Brothers' Circus appears 19.

WILLIMANTIC.—Washburn's Circus comes 17.

OIL CITY, PA.—John Robinson and Franklin Brothers' Circus is billed for 11.

LANSING, MICH.—La Pearl's Circus is announced for 15. The local Elks have in preparation a novelty in the way of an "amateur circus," which they will give 17.

The Bradley, Richmond, Ind., booking 1897-98. ***

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OPINIONS OF THE PRESS.

The company is a capable one, Charles P. Morrison being more than ordinarily equipped for work, is a clever comedian and had no trouble in establishing himself as a favorite with last night's audience.—*Brooklyn Eagle*, December 8, 1895.

The hit of the evening was made by Charles P. Morrison as Jefferson Manhattan.—*The Herald*, Syracuse, Nov. 27.

A competent cast, headed by Charles P. Morrison, who, as Jefferson Manhattan, the sporty stockbroker, has created a part all his own. Morrison is an exceedingly clever and versatile fellow, and in Jefferson Manhattan he has a part that fits him to a T. He is the bright, particular star of "A Night in New York," and the fun doesn't drag a minute while he is on the stage.—*The Lowell Times*, Sept. 6, 1896.

A very capable actor.—*Alma Dale.*

There is at least one real actor in the cast, Charles P. Morrison, who appears as Jefferson Manhattan, a bald-headed, hilarious, old Lothario.—*Boston Transcript*, October 12, 1896.

Charles Morrison shared with the star the honors of the evening, and was immensely popular with the house on account of his quaint business. The character, which changes from a dyspeptic law student to a football player and general hearty good fellow, offers him opportunities which he is not slow to embrace, and his topical songs especially were well received.—*The Daily Globe*, St. Paul.

Charles P. Morrison, as Stephen Foxtus, scored a big hit with his parodies on popular songs.—*The Washington News*, October 20, 1896.

Mr. Charles P. Morrison, as Stephen Foxtus, made a decided hit.—*Philadelphia Inquirer.*

Charles P. Morrison, as Stephen Stillwell, did the cleverest work of any of the men in the company. He is a good comedian and was positively funny.—*The Pioneer Press*, St. Paul, January 20, 1896.

Charles P. Morrison, an especially clever light comedian.—*San Francisco Music and Drama.*

Mr. Charles P. Morrison, as Stephen Foxtus, was by far the best on the programme. He has some jolly parodies, and scored a big hit.—*Washington Post.*

Charles P. Morrison is another particularly prominent and entertaining member of the company.—*Evening Post*, San Francisco.

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Who played juvenile leads for Robert Mantell this season, was engaged for the parts of Mercutio and Claudio in the Shakespearean revival at Philadelphia week of April 26-May 1. By error on part of management Lawrence Hanley's name was inserted in programme as playing Mercutio instead of Mr. Denithorne's.
Philadelphia *North American* for May 1, speaking of performance of Mercutio, says: "Lawrence Hanley received the only merited applause of the evening, his work as Mercutio being very fine. Philadelphia *Record* of same date says: "Lawrence Hanley contributed excellent support as Mercutio." In each mention Mr. Denithorne's name should appear, and not Mr. Lawrence Hanley's, who was out of the bill entirely that night.

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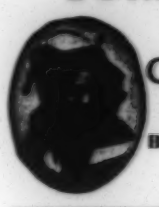

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SPECIAL MEETING

OF THE

ACTORS' SOCIETY OF AMERICA

To the Members of the Actors' Society of America:

In accordance with Section 3 of Article I. and Section 6 of Article VII. of the By-Laws of the Actors' Society of America, I hereby call a special meeting of the Actors' Society of America for Monday, May 24, 1897, at 11 o'clock A. M. of said day, at the office of the Society, Room 8, 1432 Broadway (S. E. Cor. Broadway and 40th St., 40th Street entrance), New York City, N. Y.

This meeting is called for the purpose (1) of receiving the resignation, filed this day with the Secretary of the Society, of the President of the Society, and electing a President for the unexpired term, and (2) electing a Treasurer of said Society.

NEW YORK, April 19, 1897.

JOHN MALONE, President Actors' Society of America.

N. B.—Members will please bring their membership cards. None but members in good standing admitted to the meeting.

The Actors' Fund of America

Sixteenth Annual Meeting.

NEW YORK, April 30, 1897.

The Annual Meeting of the Actors' Fund of America Association will be held at Hoyt's Theatre on Tuesday, June 8, 1897, at 11 o'clock A. M., when the election for President, two Vice-Presidents, Secretary and Treasurer to hold office for one year, and eight Trustees to hold office for two years, will take place, and the reports of the past year's work submitted, etc.

All members can obtain tickets of admission by application at the office of the Actors' Fund, No. 12 West 29th Street, New York City.

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NOTE.—Mr. Willard has kindly consented to the performance being given during the week of his engagement at the Montauk Theatre.

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